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BOSTON, U.S.A.

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MUSEUM OF FINE ARTS, BOSTON

PORTFOLIO
OF
INDIAN ART

*OBJECTS SELECTED FROM THE COLLECTIONS
OF THE MUSEUM*

WITH A DESCRIPTIVE TEXT BY

ANANDA K. COOMARASWAMY, D.Sc., LONDON

KEEPER OF INDIAN AND MUHAMMADAN ART
AT THE MUSEUM

E. WEYHE, New York; PAUL GEUTHNER, Paris
MARTINUS NIJHOFF, The Hague; MARUZEN CO., Ltd., Tokyo
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The figures in heavy-faced type at the beginning of each page of text are the numbers of the objects in the Museum register. Fuller descriptions of many of the objects are given in the Catalogue of the collection published by the Museum.

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CII. Water vessel (crystal).
CIII–CV. Textiles. Northern India.
CVI–CVII. Batiks. Java.
CVIII. Textile. Sumbāwa.

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PLATE I

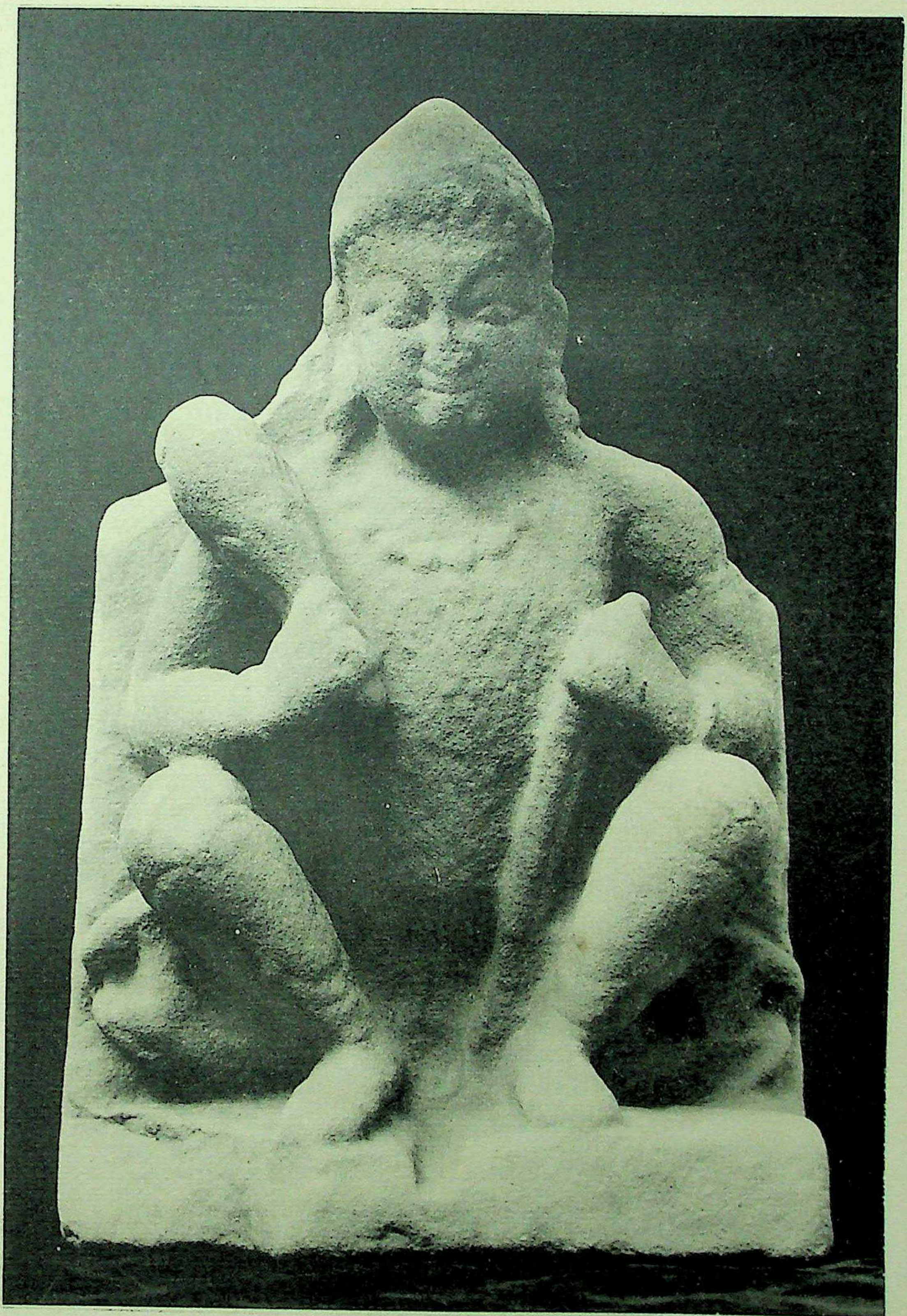


PLATE I

21.1706. Sūrya, the Sun-god: squatting figure with knees raised (i. e., riding in a car) wearing a conical cap or helmet, chain armor, a *dhotī?* and boots? or socks, also earrings, necklace, bracelets, and perhaps a sacred thread. The r. h. holding a club (*gadā*), the left a staff (*daṇḍa*). Horses represented below to r. and l., the front pair (of the four) only being clearly defined.

Whether or not the deity is intended to be represented as wearing high boots, as is usual in the early northern forms with Iranian affinities cannot be clearly determined in the worn state of the sculpture. Apparently some kind of leg armor is intended. The absence of any indication of toes suggests the use of a sock or boot.

Cream sandstone. Mathurā. Kuṣāṇ. First century A.D.

Dimensions, .202 × .135 × .061 m. Marianne Brimmer Fund, 1921.

Representations of the Sun-god are by no means rare in early Indian art. The earliest may be the relief at Bhājā (Burgess, J. *Ancient Monuments* . . . of India, Part 2, pl. 178). An example from Bodh Gayā, now in the British Museum, is reproduced by Rājendrālala Mitra, *Buddha Gayā*, pl. L, and by Foucher, A., *L'art gréco-bouddhique du Gandhāra*, Vol. I, Paris, 1905, fig. 82. The subject was a favorite one in the first centuries B.C. (Marshall, J. H., in J. R. A. S., London, 1908, pp. 1096 ff.). For a general account of Sūrya images see Rao, T. A. G., *Elements of Hindu Iconography*, Vol. I, Part 2 (Adityas and Navagrahas); Sastri, H. K., *South Indian gods and goddesses*, Ch. VII; Nāgendranāth Vasu, in *Archæological survey of Mayurabhanja;* and Bhattacharya, B. C., *Indian Images*, pt. 1, Calcutta, 1921, p. 17 and pl. x.

PLATE II

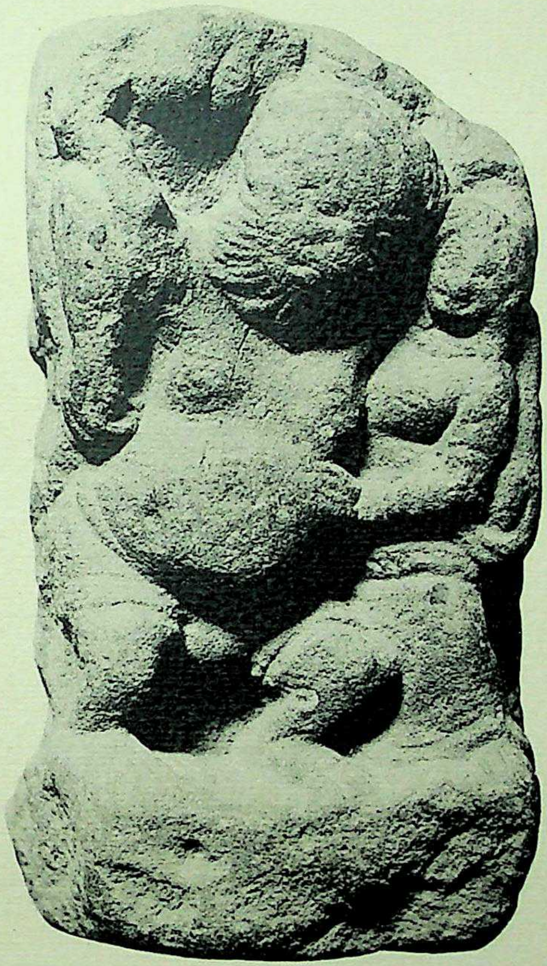


PLATE II

21.1703. Lower portion of railing pillar (*thaba*) from a miniature *stūpa:* obverse with a Bacchanalian group of a pot-bellied male (Jambhala, Kuvera or Pāñcika), and two female figures (probably Hāritī and a *Yakṣinī*); reverse with lotus rosettes.

The male figure, more or less intoxicated, is bearded, and wears only a pair of short tight drawers; the right arm is raised but bent at the elbow (the pendent hand perhaps supporting the foot of the female figure behind); the left arm embraces the female figure to the proper left. This female figure is clothed in a tunic and long skirt; the left hand rests on the protuberant belly of the male. The second female figure, now lacking the head, appears on the proper right behind the male, and is visible only to the waist: the right hand rests on the shoulder of the male.

Red sandstone. Aligarh or Mathurā district. Kuṣāṇ. First century A.D.

Height, .13 m. Marianne Brimmer Fund.

Several sculptures of this type have been discovered at Mathurā, and related Bacchanalian scenes are represented amongst the sculptures of Gandhāra. The type of the male figure is derived from that of the Classical Silenus, but the theme is certainly Buddhist, and the personage a Yakṣa, probably Pāñcika, and connected with Yakṣa worship surviving in Buddhist cult: but the significance of these groups has not yet been fully explained.

Cf. Vogel, J. Ph., *The Mathura School of Sculpture*, Archæological Survey of India, Annual Report, 1906–07, pp. 137–160; *Catalogue of Archæological Museum at Mathura*, 1910, p. 83 and pl. XIII; *Études de Sculpture bouddhique*, Bulletin de l'École française d'Extrême Orient, t. VIII, 1908, pp. 490–492, and fig. 2; Smith, V. A., *History of Fine Art in India and Ceylon*, 1911, pp. 134–138; Foucher, A., *L'art gréco-bouddhique du Gandhāra*, Vol. II, Paris, 1918, pp. 24, 42, 148–152.

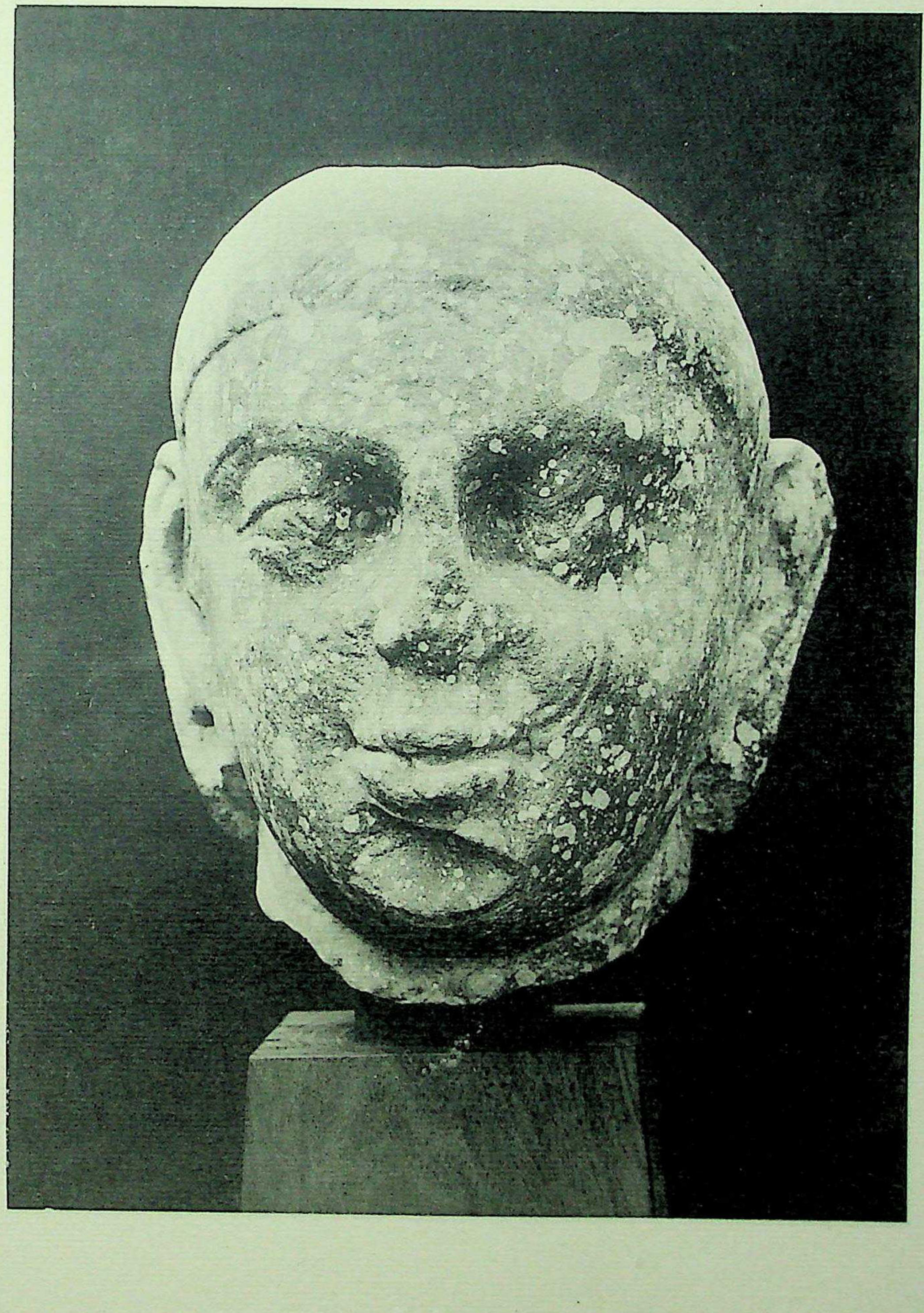


PLATE III

17.3120. Head of Gautama Buddha, detached from a standing or seated image.

Mottled red sandstone. Mathurā. Kuṣāṇ. Second or third century A.D. Height, .275 m. Gift of Dr. Ananda Coomaraswamy.

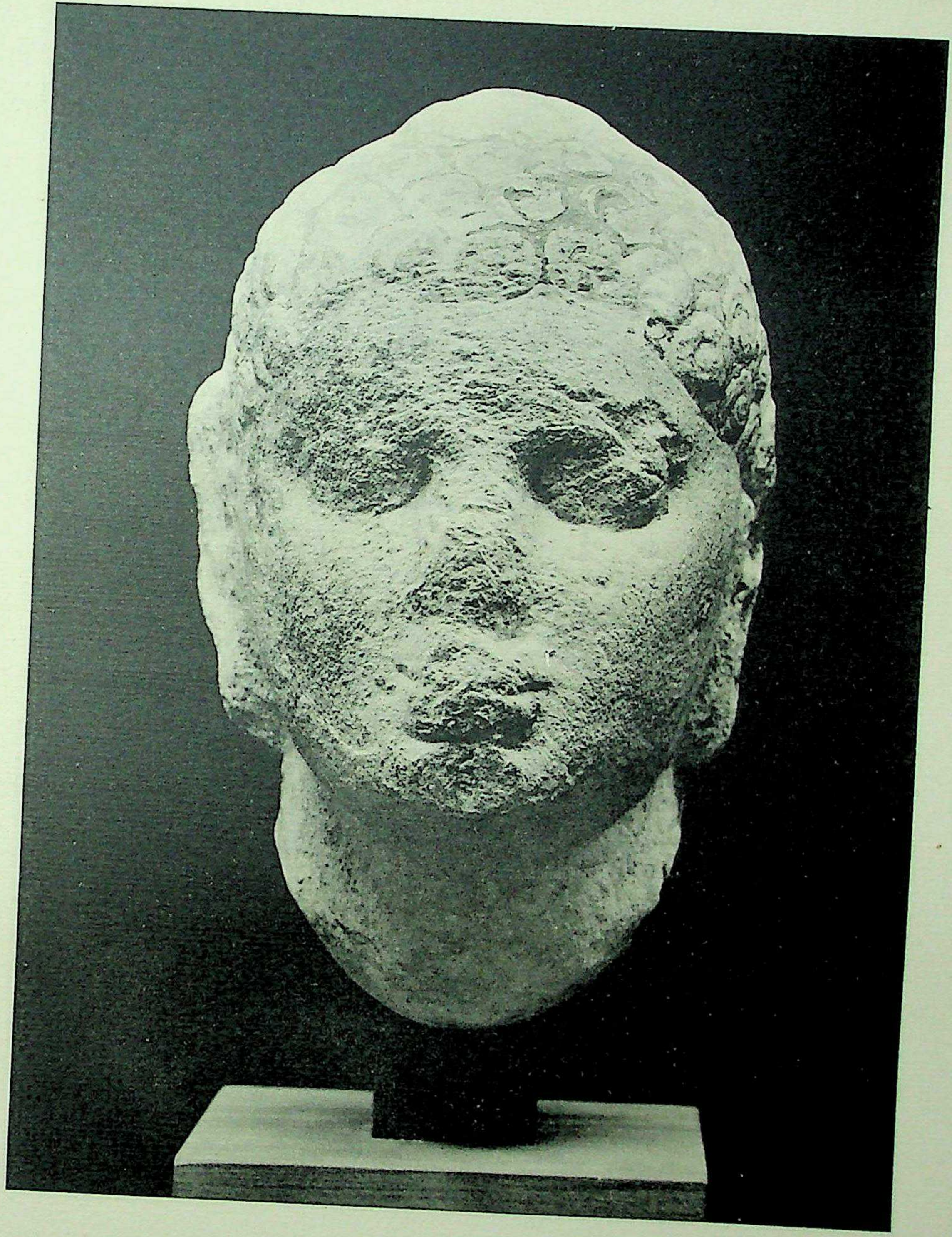


PLATE IV

21.1520. Head of Gautama Buddha, detached from a standing or seated image.

White marble. Amarāvatī. Late Āndhra, about 200 A.D.

Height, .212 m. Gift of the Government Museum, Madras.

Published: Burgess, J., *The Buddhist stūpas of Amarāvatī and Jagayyapeta*, London, 1887, pl. LVI, fig. 7, right.

PLATE V

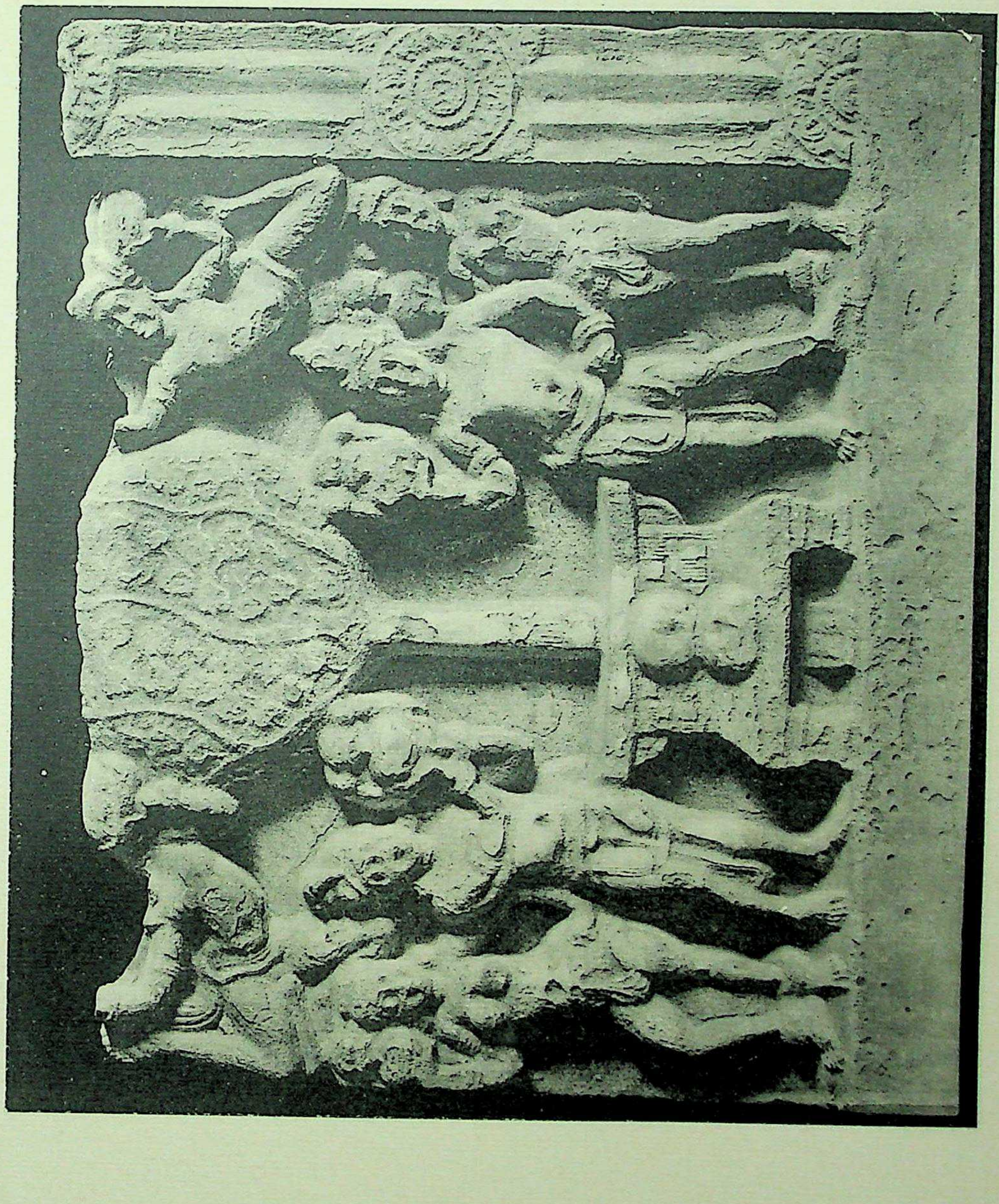


PLATE V

21.1513. Casing slab (*ūrdhvapaṭṭa*) from the Amarāvatī *stūpa:* a relief showing the worship of the Bodhi tree, representing the Great Enlightenment (*Mahā-sambodhi*) of Gautama Buddha.

Grey marble. Amarāvatī. Late Āndhra, end of second century A.D.

Height, .810 m. Gift of the Government Museum, Madras.

The figures are countersunk, in high relief: there is a plain plinth below, and a pilaster on the right, with half-lotus rosette at the top and bottom, and a full lotus rosette in the middle. The *Bodhi-druma* or Wisdom-tree rises behind an elaborate throne; cushion-like objects are represented as resting on the throne, while on the ground, between the throne legs, is a footstool with representation of the feet of the Buddha (*pādukā*). These symbols indicate the presence of the Buddha. Of the worshipping figures, all standing erect, the two inner ones are male, the two outer female: all carry jars containing flowers (*puppha-puṇṇaghaṭa*). Above these, and flying towards the tree, are represented two Vidyādharas. Thus the panel closely resembles one described and illustrated by Burgess (*The Buddhist stūpas of Amarāvatī and Jagayyapeta*, p. 91 and pl. XLVI, fig. 3). This must have been one of the lower series of casing slabs; the next above it probably bore a representation of the worship of the Wheel of the Law (*Dharmacakra*).

Slabs of this type, in a double series, formed a casing about 10½ feet high, covering the lower portion of the actual *stūpa*.

PLATE VI

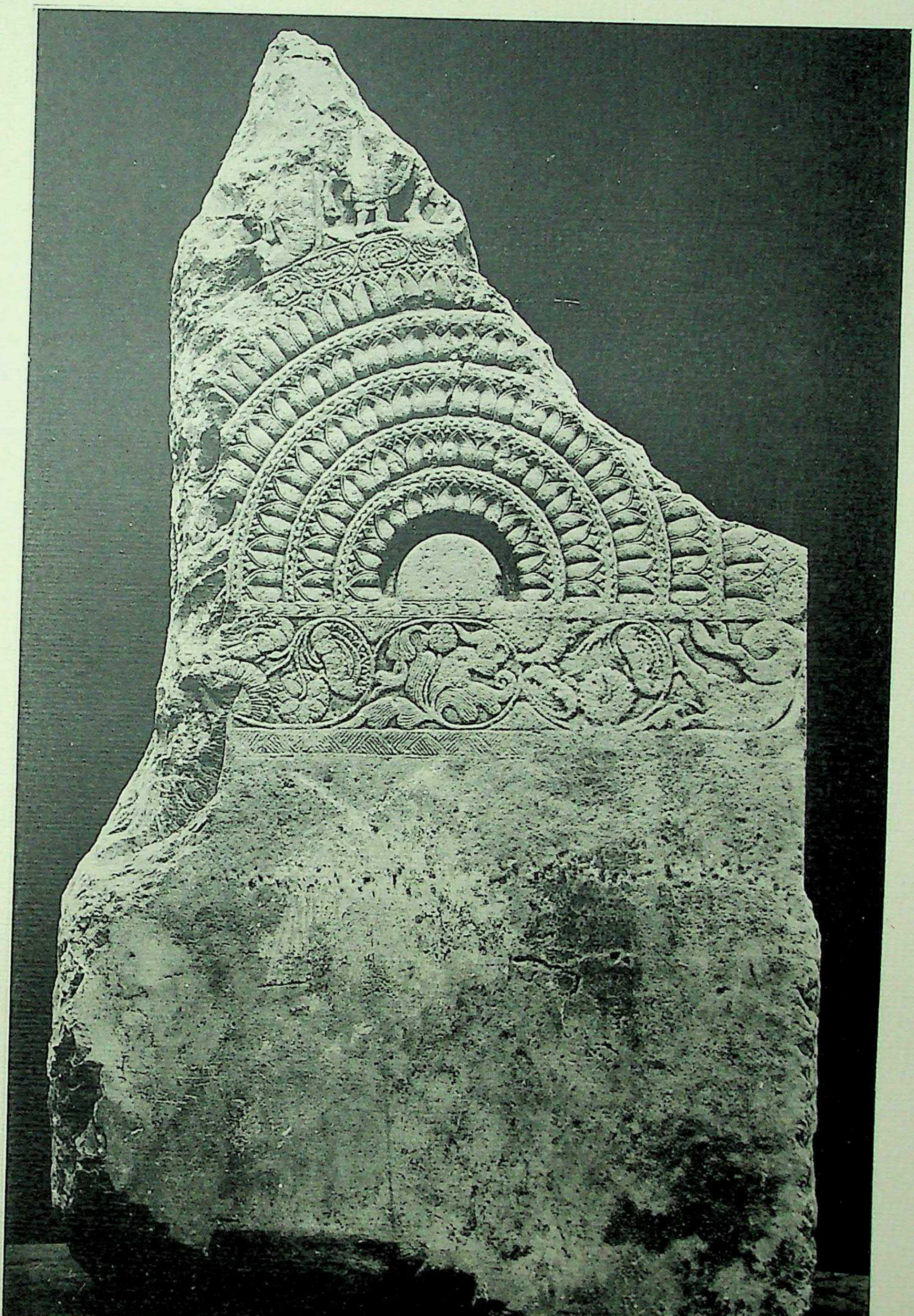


PLATE VI

21.1529. Lower portion of a railing pillar (*thaba*), with rough-hewn base and half-lotus rosette on each face. Obverse with half-lotus rosette, above a course of floral ornament proceeding from the open mouth of a *makara*: above the rosette remains of a scene with figures, one in monastic robes. Reverse (not shown in the Plate), with half-lotus rosette, over a course of floral ornament proceeding from the open mouth of a *makara*: much defaced.

Grey marble. Amarāvatī. Late Āndhra. Second century A.D.

Height, 1.54 m. Gift of the Government Museum, Madras, 1921.

The railing surrounding the Amarāvatī *stūpa*, like the similar railings of other Buddhist (and Jain) *stūpas*, consisted of a plinth, massive uprights with horizontal crossbars, and a coping. The total height of the railing was about 13 feet and 9 inches: the height of each upright about 10 feet: the circumference of the railing about 521 feet, and the total number of railing pillars about 136. The whole railing was elaborately sculptured.

PLATE VII

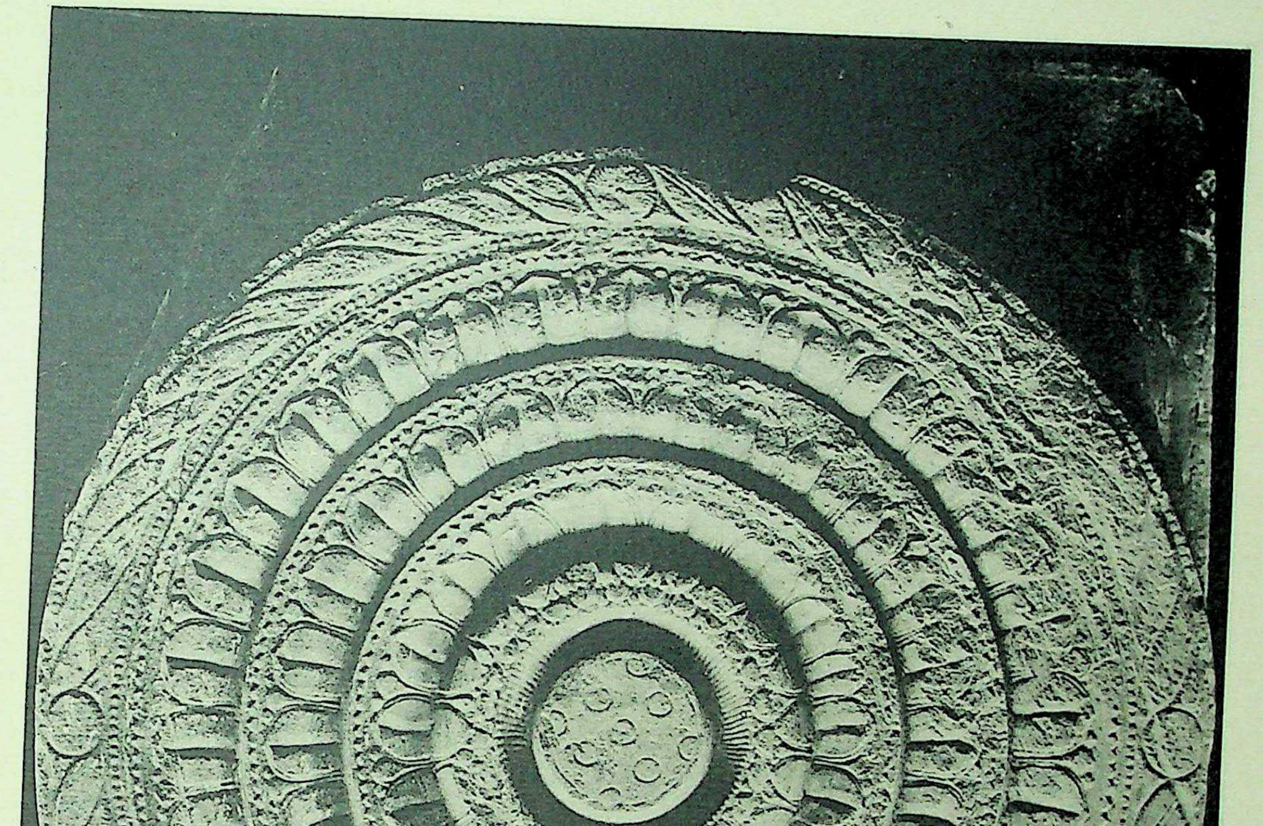
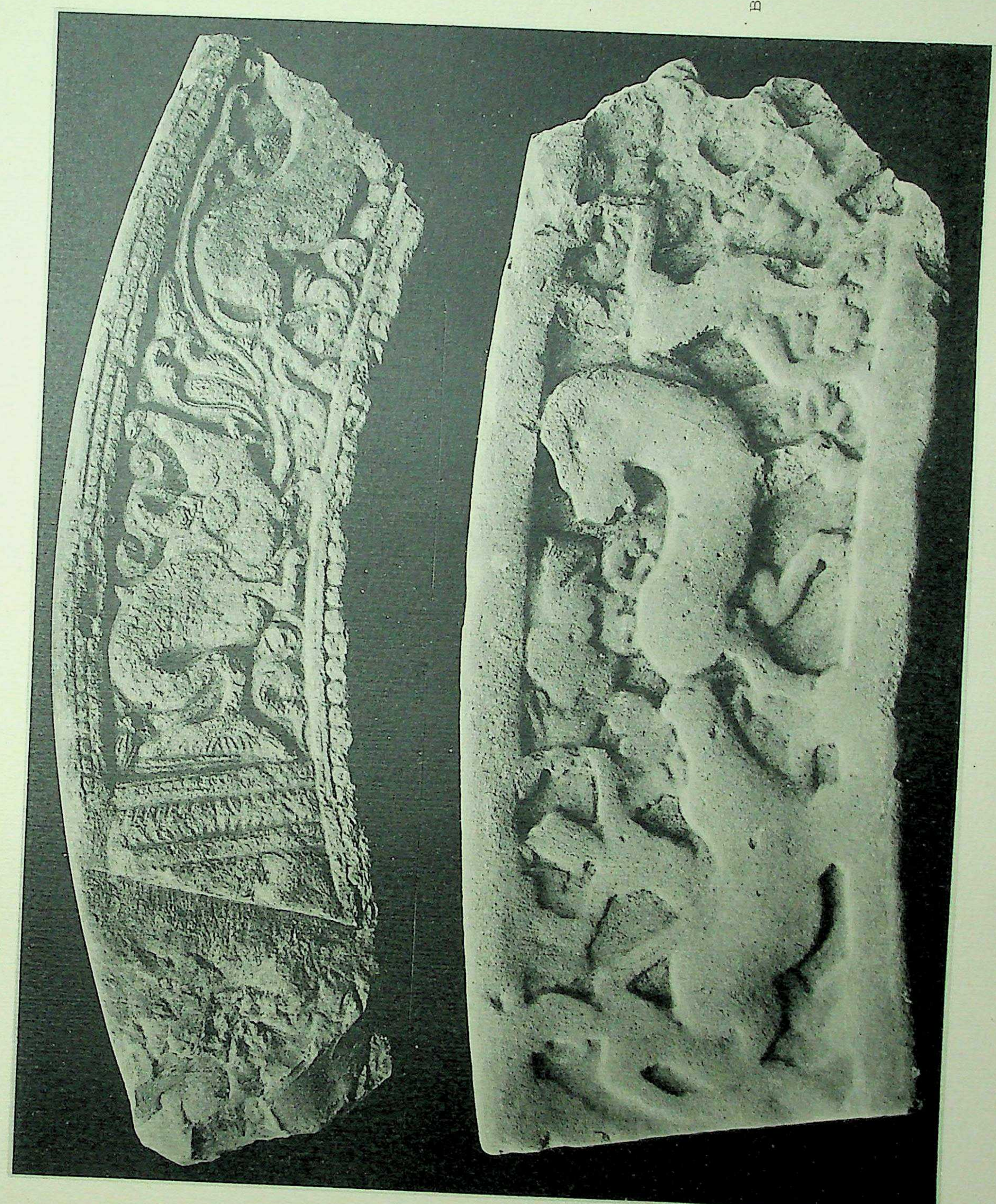


PLATE VII

21.1528. Crossbar (*sūci*) from the Amarāvatī *stūpa* railing. Grey marble. Amarāvatī. Late Āndhra. Second century A.D. Height, .865 m. Gift of the Government Museum, Madras.

The crossbars of the railing have lotus rosettes on each surface; the two ends are lenticular, fitting into sockets of the railing pillars at each side.

PLATE VIII



Ms/41

Checked and found correct—

108 plates with their description.

J. N. Agnihotri
29/9/24.

7324

PLATE VIII

A. **21.1524** and B. **21.1517**. Portions of architraves, with figures of men and animals in low relief.

Grey marble. Amarāvatī. Early Āndhra. First century B.C.

Length A, .67 m.; B, .705 m. Gifts of the Government Museum, Madras.

These are probably parts of *toraṇas* or arched gateways, and belong to the group of fragmentary early sculptures at Amarāvatī, older than the casing slabs and railing.

21.1517 is published by Burgess, J., *The Buddhist stūpas of Amarāvatī and Jagayyapeta*, London, 1887, pl. XXXI, fig. 2.

What appears to be another part of the same stone is illustrated by Rea, A., *South Indian Buddhist antiquities*, Madras, 1894, pl. XLI, 2, and p. 49.

PLATE IX

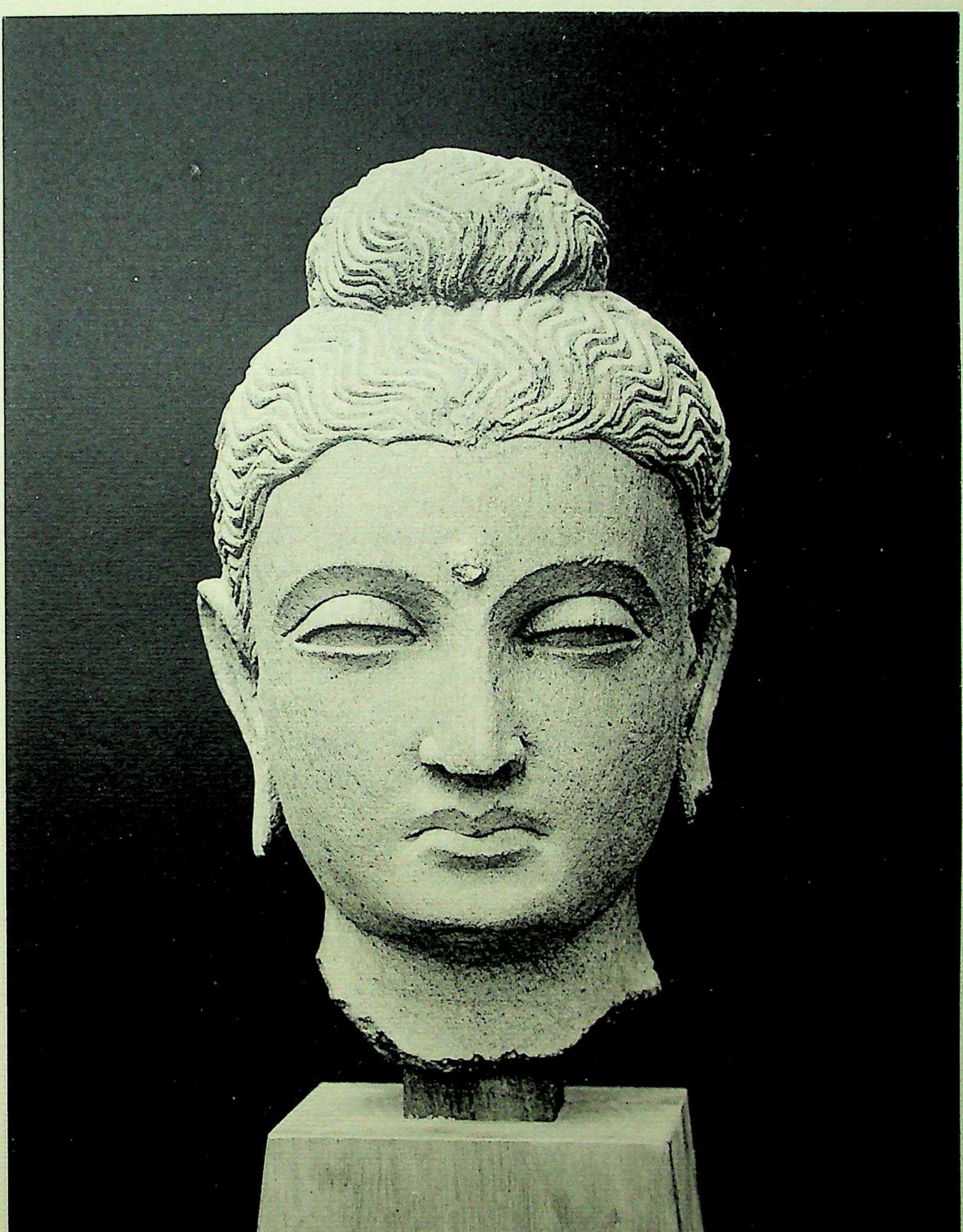


PLATE IX

19.802. Head of Gautama Buddha detached from a standing or seated image: the hair waved and dressed on the crown of the head, covering the *uṣṇīṣa*; the *ūrṇā* conspicuous.

Micaceous slate. Gandhāra. First to second century A.D.

Height, 0.244 m. Ross Collection.

In this example it is clear that the locks are disposed over a cranial protuberance, and not merely dressed in a chignon. There are other examples of the same kind, where a " parting " runs continuously up and over the " bump," including one at the Louvre (Foucher, *L'art gréco-bouddhique du Gandhāra*, Vol. II, Paris, 1918, fig. 446), which show that the cranial protuberance was already consciously represented in Gandhāra art, and was not a later development.

In any case, as remarked by Sir John Marshall (*Archæological exploration in India*, J. R. A. S., London, 1908, p. 1098 and pl. IV, 4), the unidentified standing figure on one of the Bodhgayā railing pillars "proves that the *uṣṇīṣa* was no new feature introduced by the Gandhara school of art." See also Waddell, L. A., *Buddha's diadem or uṣṇīṣa*, Ostasiatische Zeitschrift, Vol. III, 1915, where it is argued that the Buddha type is modelled on the descriptions of the Brāhmanical Mahā-Puruṣa, Nārāyaṇa-Viṣṇu and the diadem derived from Varuṇa's hood.

PLATE X

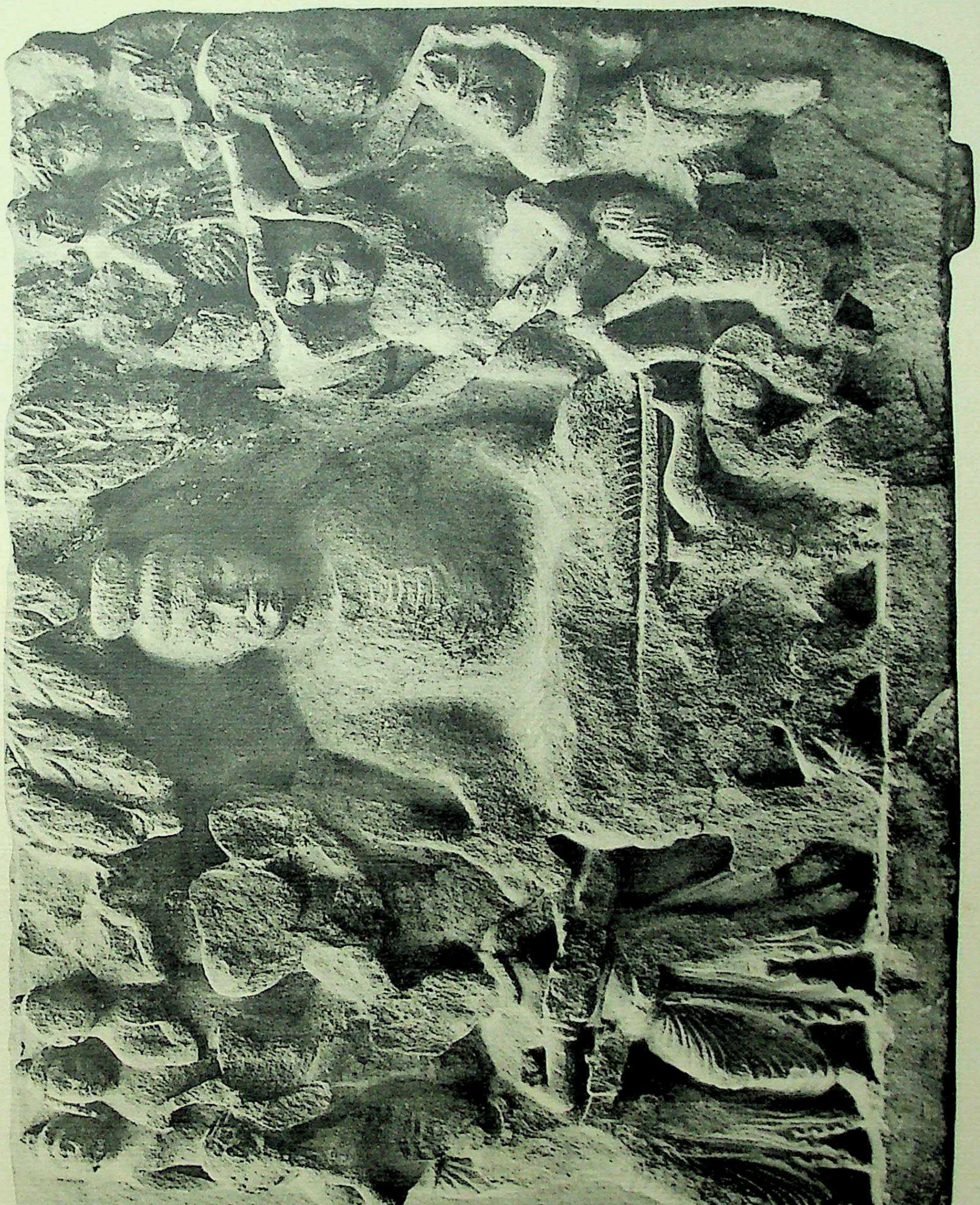


PLATE X

07.493. The Assault of Māra (*Māra-dharṣaṇa*). A complete composition superficially damaged, showing the Bodhisattva — soon to become a Buddha — seated in *bhūmisparśa mudrā* (calling the earth to witness) in refutation of Māra. Above the Bodhisattva hang down the branches of the *bodhi* tree, but little resembling the actual *aśvattha*. Right and left of the seated figure are the members of Māra's army, brandishing various weapons. Below the throne are three fallen warriors, one head downwards. In the upper corners right and left are two groups of four persons, those on the right in monastic robes: those on the left perhaps the Regents of the Quarters.

Bas-relief in micaceous slate. Second to third century A.D. Excavated at Chitral about 1897.

Dimensions, 0.502 × 0.370 m. Gift of Edward W. Forbes.

Cf. Foucher, A., *L'art gréco-bouddhique du Gandhāra*, Vol. I, Paris, 1905, pp. 399–408. Cf. also M. F. A. 20.589, *infra*.

PLATE XI

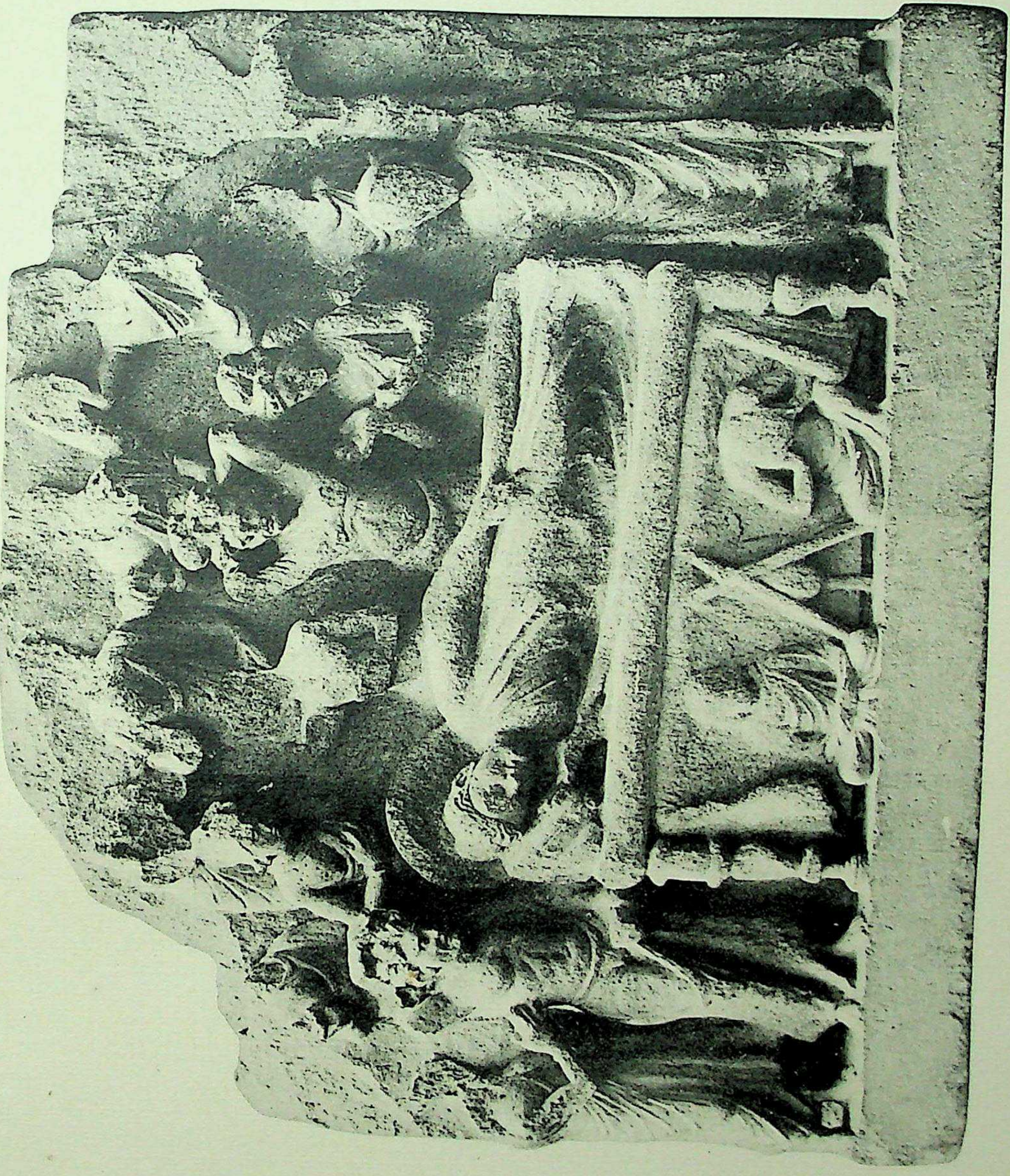


PLATE XI

07.491. Final Release (*Parinirvāṇa*) of Buddha. The Buddha reclining on a couch, the head to the proper right. Only one of the two Śāla trees, which should be seen right and left of the couch can be recognized. Around and below the couch are the figures of monks and laymen or gods some in attitudes expressing violent grief, others resigned to the "inevitable dissolution of whatever has come into being." Between the two seated figures in front of the couch there hangs a water vessel suspended from a tripod: of the two seated figures the one with hanging head is perhaps Ānanda, the other probably the recluse Subhadra of Kuśinagara, the last convert of the Buddha.[1] Amongst the figures in lay costume standing behind the bed the god Brahmā is probably to be recognized. The well preserved figure, at the head of the bed, is Indra or Vajrapāṇi, with the *vajra* in his left hand.

Bas-relief in micaceous slate. Second to third century A.D. Excavated at Chitral about 1897.

Height, 0.48 m. Gift of Edward W. Forbes.

Cf. Foucher, A., *L'art gréco-bouddhique du Gandhāra*, Vol. I, Paris, 1905, pp. 555–573.

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[1] Cf. Sahni, D. R. and Vogel, J. Ph. *Catalogue of the Museum of Archæology at Sārnāth*, p. 185, tem C(a) 1 d.

PLATE XII

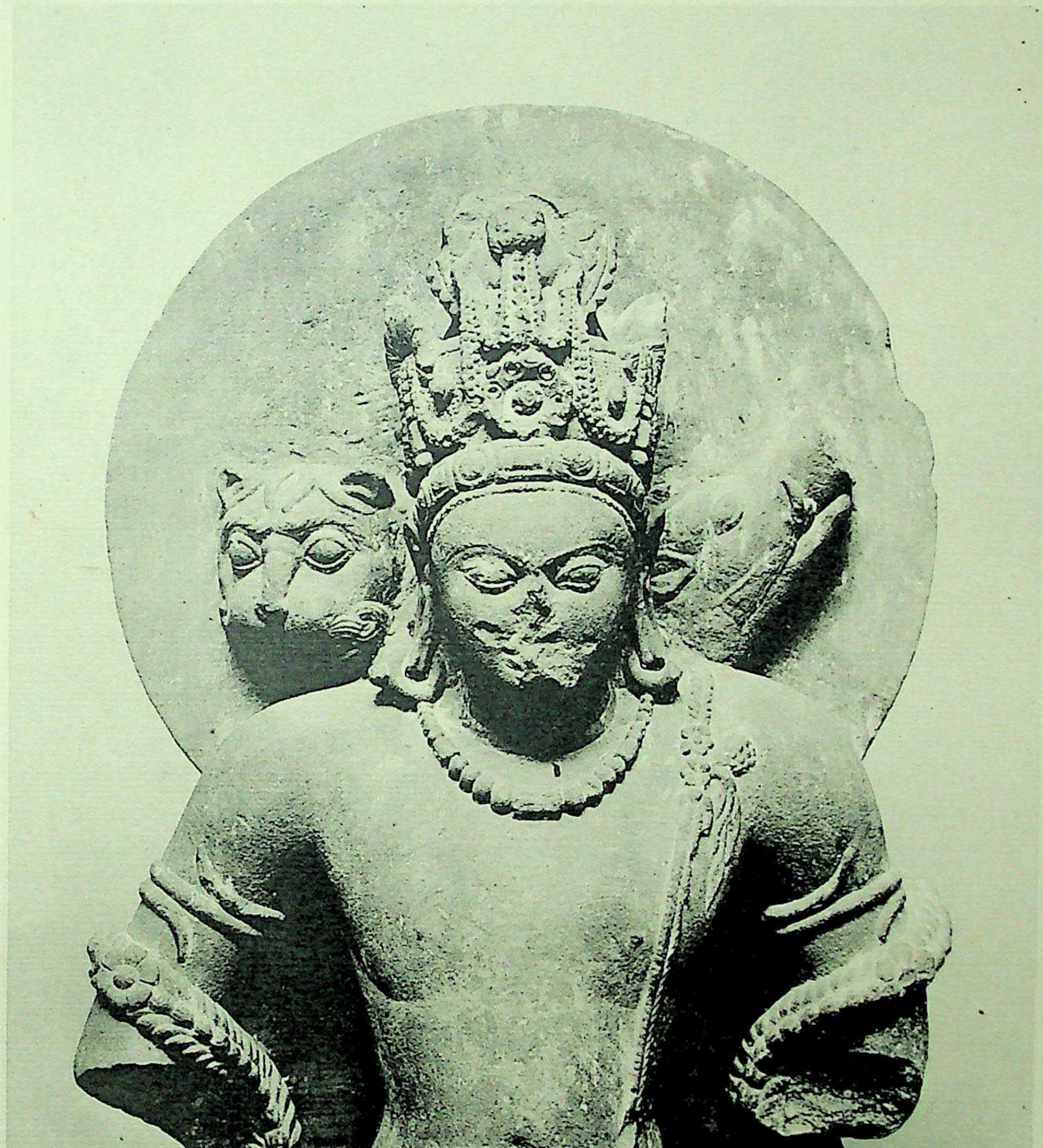


PLATE XII

17.1015. Viṣṇu: upper part of a three-headed and four-armed figure. The right and left heads respectively those of a lion and boar. Elaborate headdress, heavy earrings, armlets and necklace: a garland of flowers over the arms. The braided cord representing the sacred thread (*yajñopavīta* or *yajña sūtra*) is knotted with a flower below the left shoulder. The forms are full and massive, the shoulders very broad, the waist slender. The arms from above the elbow and the body from the waist downwards are missing, and the features damaged. A plain circular nimbus (*śiras-cakra*) behind the head.

Red sandstone. Originally covered with gesso, of which traces remain. Mathurā. Fifth century A.D.

Height, 0.658 m. Ross Collection.

The three heads recall those of Mārīcī, the goddess of Dawn: but this is undoubtedly a male figure. Three-faced Viṣṇu images of this type are met with in Kāṣmīr, the head to the left being, as in the present example, that of a boar. Similar images are also met with in Kuḷu (Vogel, J. Ph., in Archæological Survey of India, Annual Report, 1903–04 (1906–), p. 218.

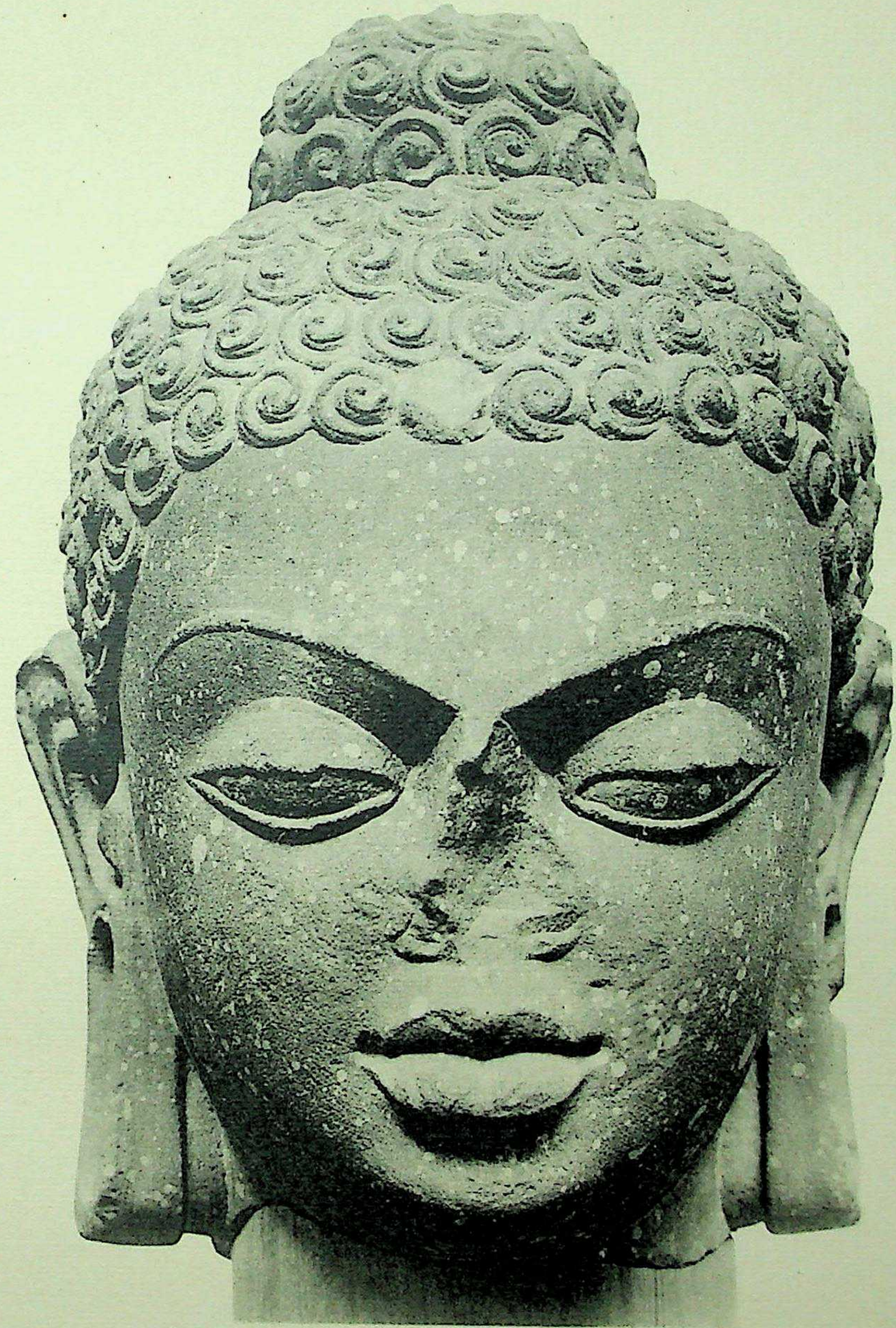


PLATE XIII

21.2230. Head of Gautama Buddha, over life-size, probably from a standing image. The *uṣṇīṣa* conspicuous, the hair in short curls, no *ūrṇā*. The back of the head appears to have been attached, no doubt to a large circular nimbus, the whole figure having been in very high relief. The nose broken, otherwise perfectly preserved.

Mottled red sandstone. Mathurā. Fifth century A.D.

Height, .323 m. Marianne Brimmer Fund.

When complete, the figure must have very closely resembled the well-known standing image of Buddha from the Jamālpur mound, now in the Mathurā Museum (Vogel, J. Ph., *Catalogue of the Archæological Museum at Mathurā*, Allahābād, 1910, pl. IX and pp. 49–50).

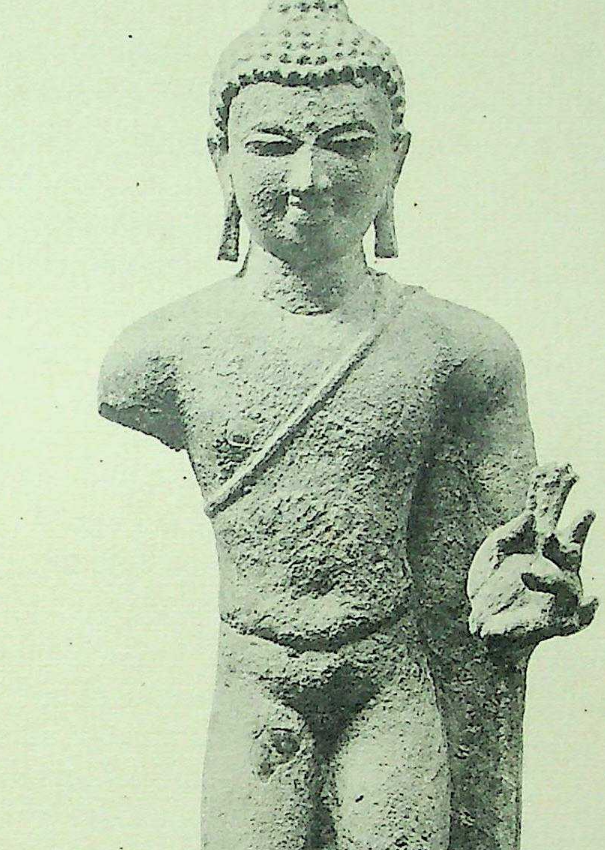


PLATE XIV

21.1504. Gautama Buddha, standing figure, the left hand holding up the gathered end of the robes, the right hand and left foot missing: *uṣṇīṣa* and *ūrṇā* typically developed. Burma: or perhaps from Buddhapāḍ near Bezwāda.

Gupta. Sixth century A.D.

Height, .503 m. Gift of the Government Museum, Madras, 1921.

The right hand now missing must have been held in *abhaya* or *varada mudrā* (as in Sewell, *Some Buddhist bronzes*, J. R. A. S. 1895, figs. 2 and 3): the left hand is approximately in *kaṭaka hasta*, but the thumb and fingers are not in contact. The monastic robes cover only the left shoulder; the inner robe is very clearly seen at the angles. The indenture of the girdle is clearly marked. The robes are thin and cling very closely to the body, fully revealing the form. The hair is disposed in numerous short curls, turning to the right, and covering the crown of the head and the *uṣṇīṣa.*

This figure is described in the list of donations from the Government Museum, Madras, as Burmese. It is suggested above that this may be an error, and that the image may come from the Bezwāda finds. In any case the image has probably been made in India.

A very similar seated figure of Buddha, the right hand holding the end of the robe (not a ' lotus,' as wrongly stated in the description of the Plate) in exactly the same manner has been found at Badullā, Ceylon, and is now in the Colombo Museum (Coomaraswamy, A. K., *Bronzes in the Colombo Museum*, Colombo, 1914, pl. XVII, fig. 46 and p. 20). This, it has been pointed out by H. Parmentier (Bull. de l'École française d'Extrême-Orient, Vol. XIX, V. 63, 1919) closely resembles a Buddha figure from Dong Du'ong in Čampā (*ibid.*, Vol. XI, pp. 471, 472, figs. 42, 43) which he therefore considers to be of Indian origin. This figure is reproduced by Rougier, V., *Nouvelles Découvertes čames au Quang-Nam*, Bull. Comm. arch. de l'Indo-Chine, 1912, p. 212 and pl. IX and assigned in an editorial note to the third century A.D. For earlier figures of the same general type, from Amarāvatī and Ceylon, cf. *Viśvakarmā*, pls. XXIV and IX, and Rea, A., *Excavations at Amarāvatī*, Archæological Survey of India, Annual Report, 1908–09, pl. XXVIII, C.

PLATE XV

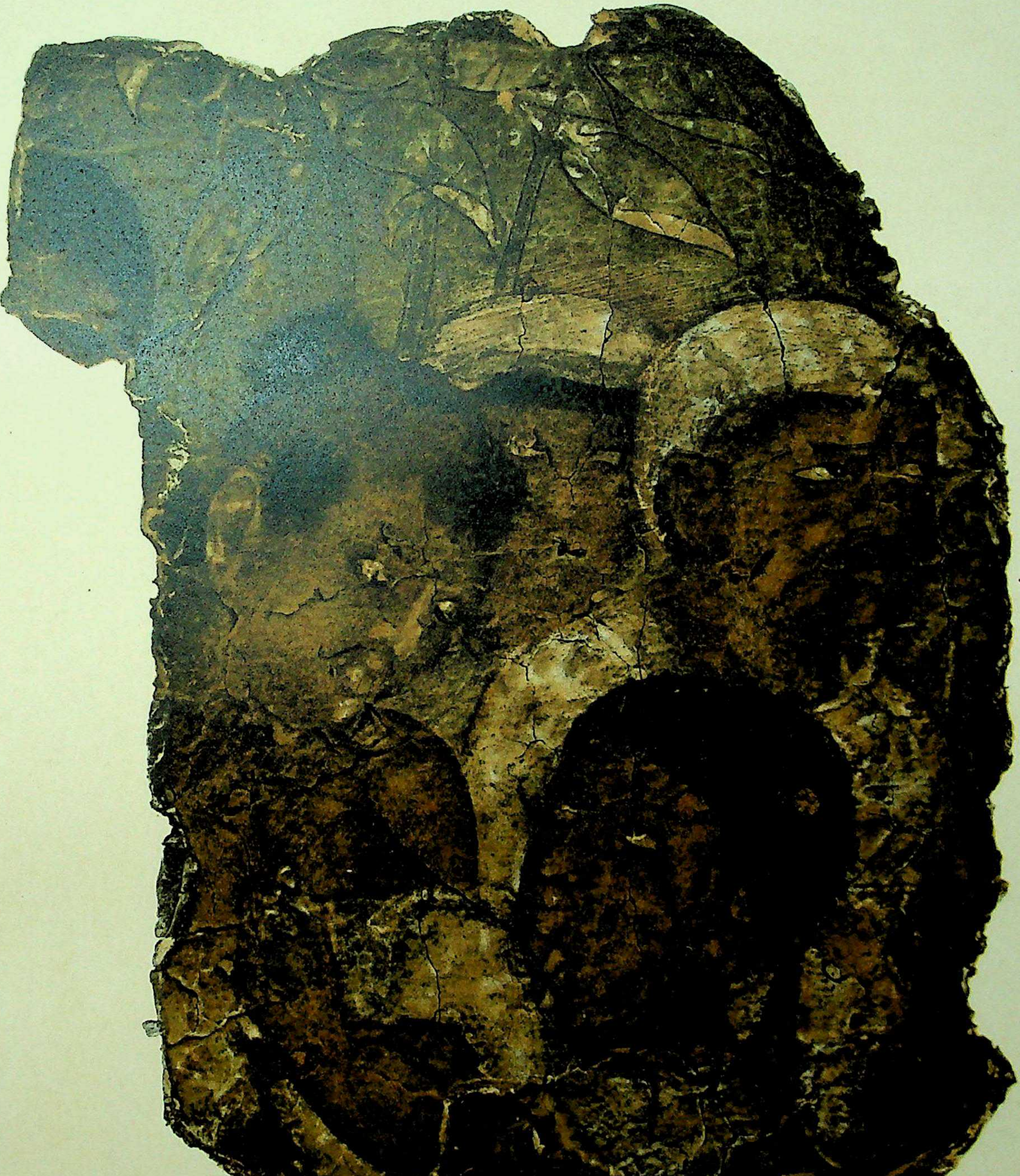


PLATE XV

21.1286. Fresco fragment from Cave XVI, Ajaṇṭā; probably part of a *Jātaka* scene.

Gupta period. About 500 A.D.

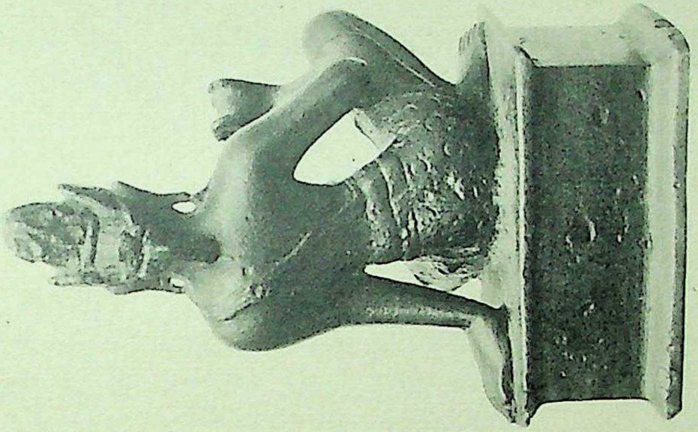
Height, .383 m. Clara Bertram Kimball Fund.

The fresco paintings on the walls of the excavated Buddhist monasteries and churches of Ajaṇṭā, in Central India (northern Dekkhan), are the main source of our knowledge of Indian painting from the second century B.C. to the seventh century A.D. All the themes are Buddhist: the paintings illustrate Buddhist theology, scenes of the Buddha's life, or more often the *Jātakas* or stories of the previous incarnations.

The frescoes were first rediscovered in 1819 and have become well known, chiefly through the copies made by Mr. Griffiths and his pupils, published in *The paintings in the Buddhist cave temples of Ajunta*, London, 1896–97, and the more recent copies by Lady Herringham and others, published by the India Society as *Ajaṇṭā Frescoes*, Oxford, 1915. Coloured copies made by Japanese artists have been well reproduced in the Kokka, nos. 342, 345, 355, 366, 374. The frescoes can be better studied, however, in an extensive series of photographs taken by M. V. Goloubew, of which a few are published in Goloubew, V., *Peintures bouddhiques aux Indes*, Ann. du Musée Guimet, Vol. XL, Paris, 1913.

The present fragment exhibits a group of four male figures complete from a little above the waist, a small fragment of another head, and some foliage. The two upper figures wear white headdresses and white garments; the third figure (left side) is nude so far as preserved; the proper left arm of this figure is linked with that of the youth below, who wears a white garment. Two of the faces show small mustachios; two of the five heads have curly hair, two have smooth hair, and another is shaved so as to leave four thick tufts of hair, of which one is concealed in the actual painting. The modelling is clearly indicated, and indeed emphasized, as is often the case with paintings of Cave II; this is not a representation of light and shade as such, but simply of the plastic relief. The basis of the painting, which is well preserved, though somewhat cracked, is the usual thin layer of fine plaster on a basis of dried mud mixed with fine chaff which was applied to the rock surface. The prevailing colors are sepia, warm dark brown, warm black, brownish sage green, and ivory white. The fragment is almost certainly part of an illustration to some Jātaka.

PLATE XVI



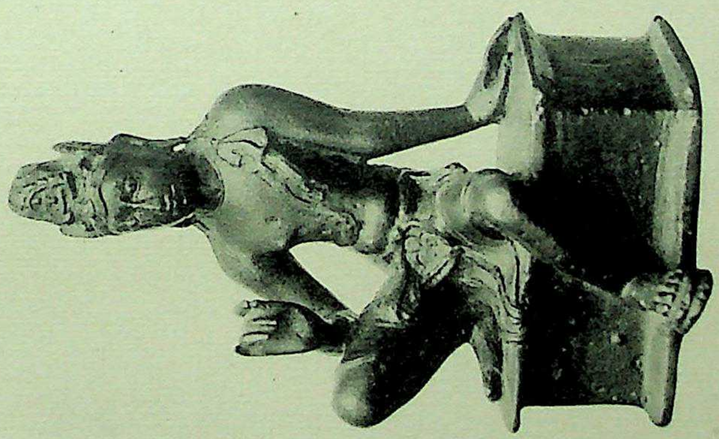


PLATE XVI

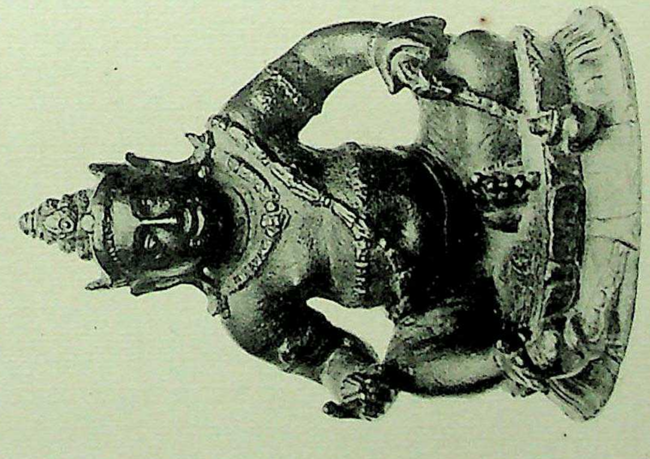
17.2312. Avalokiteśvara: in teaching pose, seated on a plain rectangular throne, the right hand raised in *vyākhyāna mudrā* (signifying exposition), the left resting on the throne, the right leg raised and supporting the right arm, the left foot pendent, resting on a lotus flower. Elaborate headdress (*jaṭā mukuṭa*) with a representation of the Dhyāni Buddha Amitābha. Locks hanging down on the shoulders. Sacred thread (*yajñopavīta*), girdle (*kaṭibandha*) and *dhotī*, otherwise nude.

Bronze. Ceylon. Eighth century A.D.

Height, 0.091 m. Ross-Coomaraswamy Collection.

Closely comparable with the figure of Śiva in the well-known Kailāsa composition at Elūrā (*Viśvakarmā*, pl. XXXVIII).

Published: Coomaraswamy, A. K., *Mahayana Buddhist images from Ceylon and Java*, J. R. A. S. (London), April, 1909, pl. fig. 1; *Art and Yoga in India*, Orpheus (London), June, 1909; *Indian bronzes*, Burlington Magazine, May, 1910; *Arts and Crafts of India and Ceylon*, 1913, fig. 28; *Selected Examples of Indian Art*, 19, pl. XXI; *Bronzes from Ceylon*, Colombo, 1914, pl. XXVII, figs. 172, 173; *Buddha and the gospel of Buddhism*, 1916, pl. Z; *Buddhist art in India*, Scribner's Magazine, Vol. LX, 1916; *The Dance of Śiva*, New York, 1918, pl. I; *Viśvakarmā*, 1914, pls. XIII, XIV. Also Havell, E. B., *Indian Sculpture and Painting*, 1908, pl. XI; Smith, V., *History of Fine Art in India and Ceylon*, 1911, fig. 195.



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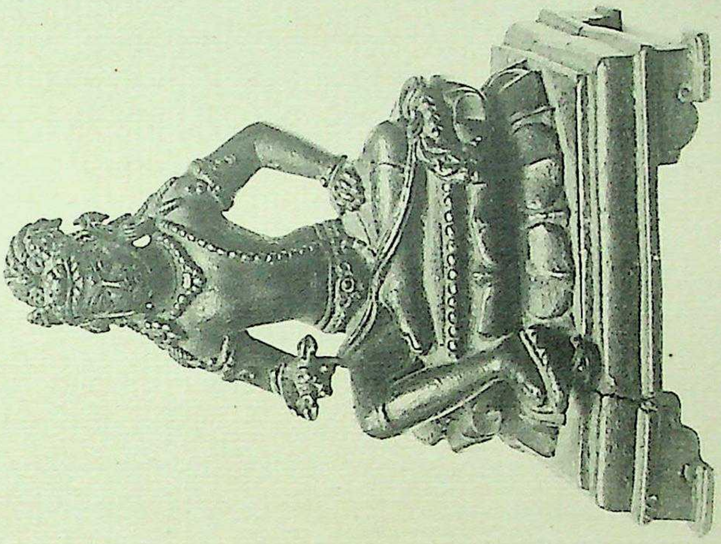


B

PLATE XVII

A. **17.2313**. Jambhala: seated at ease on a lotus throne (*padmāsana*). The right hand holding a citron (*jambhara*), the left resting on a mongoose (*nakula*) which vomits a stream of square coins, entering a money pot. The right foot resting upon another money pot, which is overturned, and from which a stream of coins is pouring out. Jambhala wears a low crown (*karaṇḍa mukuṭa*), earrings (*makara-kuṇḍala*), armlets (*keyūra*), necklace (*hārā*), belt (*udarabandha*), a sacred thread (*yajñopavīta*) in the form of a string of *vajras*, and a striped or wrinkled *dhotī*.

Bronze. Ceylon. Eighth century A.D.

Height, 0.078 m. Ross-Coomaraswamy Collection.

Jambhala is a Buddhist form of the Hindu divinity Kubera "the Deformed," also known as Vaiśravaṇa, the son of Viśravas. He is regarded as a Lokapāla or guardian of a quarter, the North being his domain.

The figure closely resembles the "Jambhala of the island of Ceylon" of Cambridge University Library MS. Add. 1643, miniature 18 (Foucher, A., *L'Iconographie bouddhique de l'Inde*, pp. 123, 192 and pl. IX, 2).

Published: Coomaraswamy, A. K., *Mahayana Buddhist images from Ceylon and Java*, J. R. A. S. (London), 1909; *Indian bronzes*, Burlington Magazine, May, 1910; *Arts and Crafts of India and Ceylon*, 1913, fig. 29; *Bronzes from Ceylon*, Colombo, 1914, figs. 182, 183; and Smith, V., *History of Fine Art in India and Ceylon*, 1911, fig. 196.

B. **17.2314**. Vajrapāṇi: seated at ease (*lalitāsana*) on a lotus throne (*padmāsana*) supported by a plain rectangular pedestal (*pīṭha*) with four feet, one of which is restored. The right hand is extended, holding a *vajra*: the left rests on the thigh. The right leg pendent, the foot supported by a lotus leaf; the left leg bent. Elaborate coiffure, with ringlets falling on the shoulders. Conspicuous *ūrṇā*. Vajrapāṇi wears different forms of earring in the right and left ears (the circular earring in the left ear presumably indicating the tāntrik concept of a *śakti* associated with the male divinity, (cf. M. F. A. 21.1828, *infra*), necklace (*hāra*), armlets (*keyūra*), bracelets

[OVER]

(*kaṅkana*), girdle (*kaṭibandha*), and *dhotī*, while the sash or ribbon (*yoga paṭṭa*) sometimes tied round the knees and buttocks of a seated yogī hangs loosely over the left leg.

Copper, probably originally gilt. Ceylon. Ninth century.

Height, 0.111 m. Ross-Coomaraswamy Collection.

Published: Coomaraswamy, A. K., *Mahayana Buddhist images from Ceylon and Java*, J. R. A. S., London, 1919; *Bronzes from Ceylon*, Colombo, 1914, fig. 185 ("sixth century" is here a misprint); Museum of Fine Arts Bulletin, no. 95.

PLATE XVIII

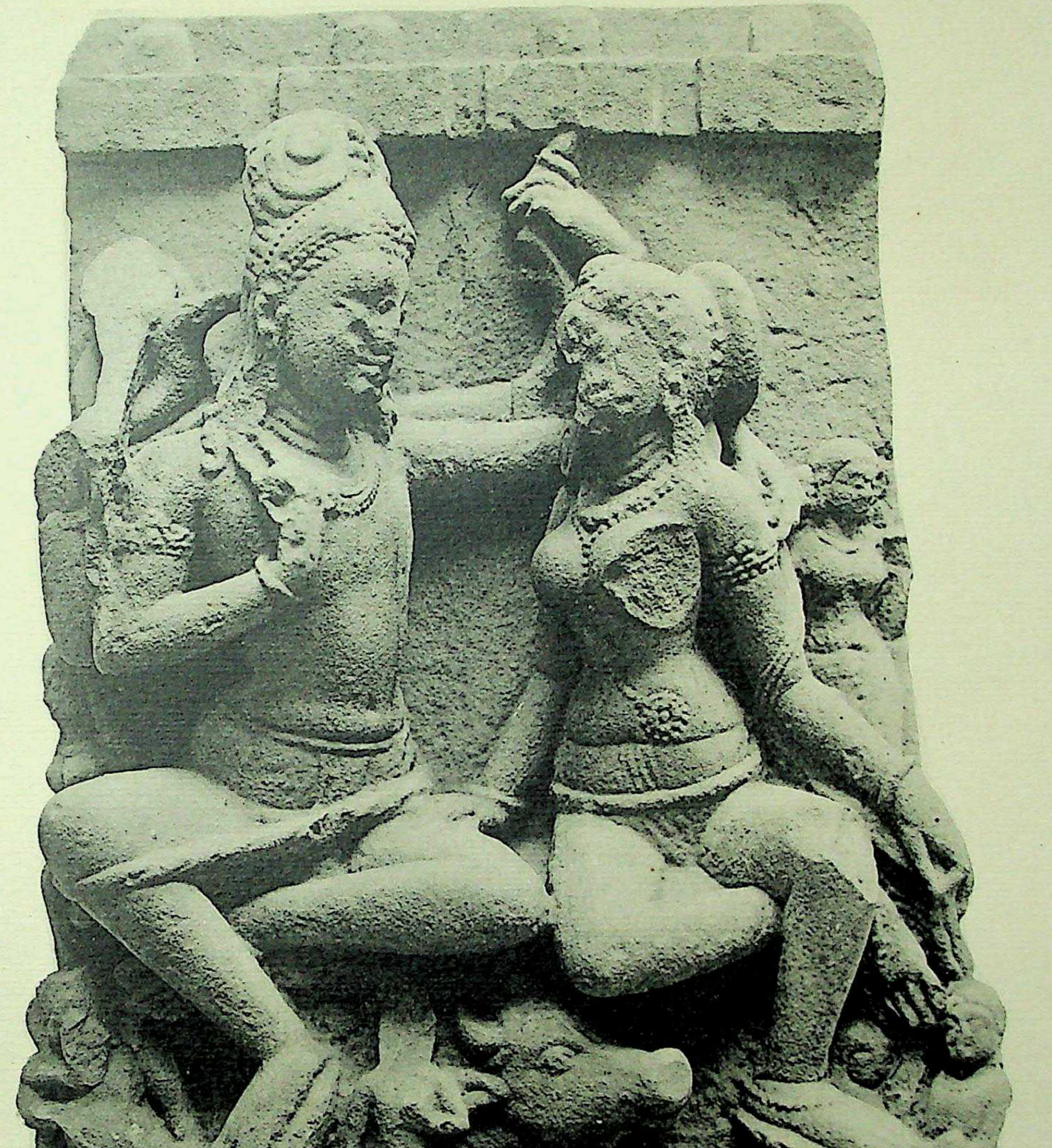


PLATE XVIII

21.1720. Śiva and Umā (*Umā-Maheśvara-mūrti*) group: with Gaṇapati, Subrahmaṇya, Nandi, and other figures.

Śiva (Maheśvara), seated at ease (*lalitāsana*) to proper right, with right leg pendent, is four-armed: the l. r. h. is raised above the breast and holds a small object, not recognizable (perhaps a *Datura* fruit), the u. r. h. is raised to the shoulder and holds an attribute, now broken, perhaps originally the trident (*triśūla*); the u. l. h. is raised to the level of the head-dress and holds what appears to be a bow (*dhanus*), the l. l. h. is passed behind Pārvatī's neck and rests against her left upper arm. Śiva wears a *dhotī*, jewelled hair band, earrings (*kuṇḍala*), armlets (*keyūra*), bracelets (*kaṅkana*), necklace (*hārā*), and a sacred thread (*yajñopavīta*) of quite simple form: also a *yoga paṭṭa*, passing around the waist and right knee. His hair is dressed in high loops (*jaṭā mukuṭa*). A cobra raises its head above the deity's right shoulder.

Umā (Pārvatī) seated by Śiva's side, in a corresponding position with her left leg pendent, turns towards him: her right hand rests on his thigh, her left hand rests upon the seat and holds the end of the scarf. She wears a *dhotī*, and the usual jewellery; her hair is dressed in a large chignon behind the head, bound with a pearl fillet. Immediately behind her to the proper left stands a diminutive female attendant: a second female attendant stands to the proper right of Śiva.

Below the seat are represented, on the extreme proper right, Gaṇapati, two-armed, standing, leaning on a staff: next the sage Bhṛṅgi, who stands in front of the bull Nandi, reclining; and on the extreme proper left Subrahmaṇya (Kārttikeya), two-armed, holding a fruit, and riding on a peacock. The pendent feet of Śiva and Umā are supported by lotus flowers. Above their heads runs a frieze of four *liṅgams*.

Grey sandstone. Central India (Bundelkhaṇḍ?). Early mediæval, eighth to ninth century A.D.

Height, .717 m. Marianne Brimmer Fund.

Resembles the Umā-Maheśvara-mūrti groups of Elūrā (Rao, T. A. G., *Elements of Hindu Iconography*, Vol. II, pls. xxvii, xxviii, xxix) and still more, a sculpture now in the Ajmere Museum (Rao, *ibid.*, pl. xxvi, 2). A very similar example may also be seen at Jhalrapatan, in the Candra Bāgh.

PLATE XIX

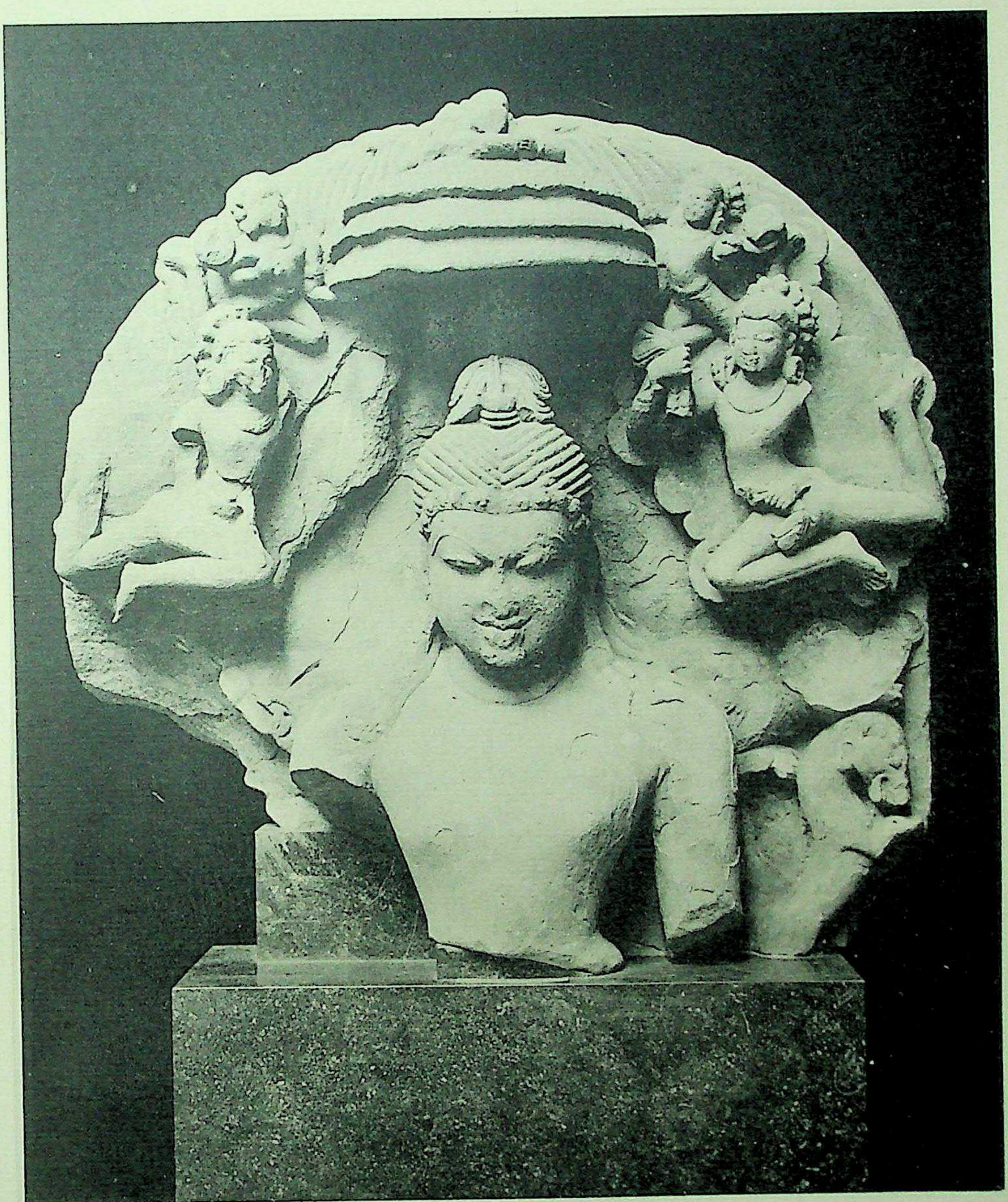


PLATE XIX

21.1070. Mahāvīra, the last Jaina Tīrthaṅkara, and historical founder of Jainism: the upper part of a slab, carved in high relief. The head and torso of the Jina alone remain: the figure is nude, the hair dressed high (*jaṭā mukuṭa*), with some locks falling on the shoulders. A lozenge-shaped mark (*śrīvatsa*) on the breast. Above the head, a triple *chattra*, surmounted by a crouching figure, and branches of an *aśoka* tree: to right and left a pair of Vidyādharas, in clouds, with offerings. Behind the torso, is represented a throne-back, with rampant lion brackets and the upper horizontal bar ending in *makara* heads.

Cream sandstone. Bundelkhaṇḍ? Ninth-tenth century.

Dimensions, .69 × .695 × .228 m. Ross Collection.

PLATE XX

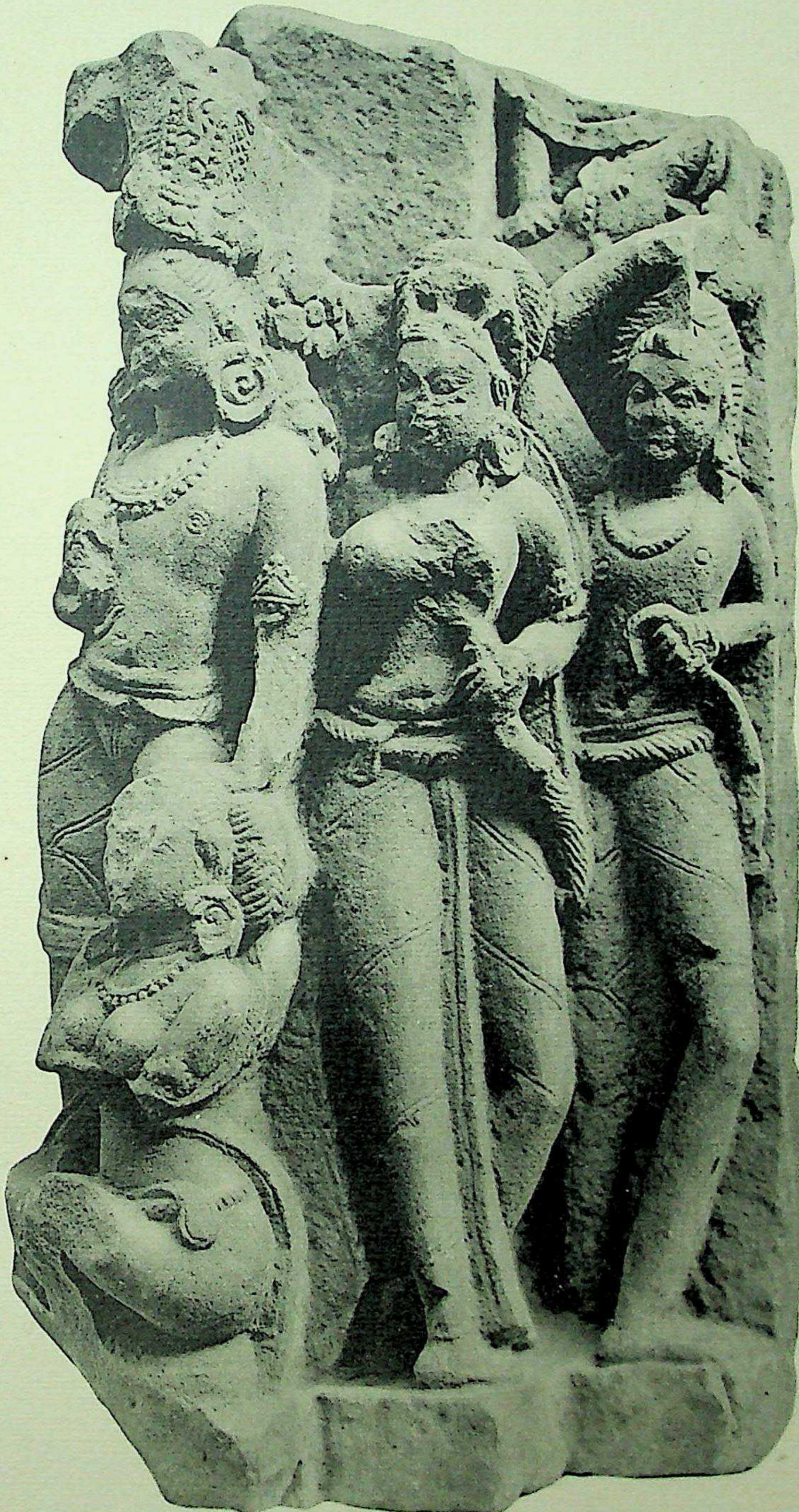


PLATE XX

21.1699. Part of the base of a large image: three standing figures, one kneeling.

Cream sandstone. Bundelkhaṇḍ? Tenth to twelfth century.

Dimensions, .495 × .229 × .222 m. Marianne Brimmer Fund.

Formed the lower proper left part of the original. Above the rear standing figure, an elephant and part of a lion, the familiar throne back bracket: on the inner angle, part of a garland (*vanamālā*?) suggesting that the original image may have been Vaiṣṇava. This is confirmed by the fact that the foremost standing male figure (perhaps an Āyudha-Puruṣa) carries a discus. A very similar (Jain) composition in a complete state, from Deogaṛh, is illustrated in Archæological Survey of India, Annual Report, 1917–18, pl. ɪɪ, b.

PLATE XXI

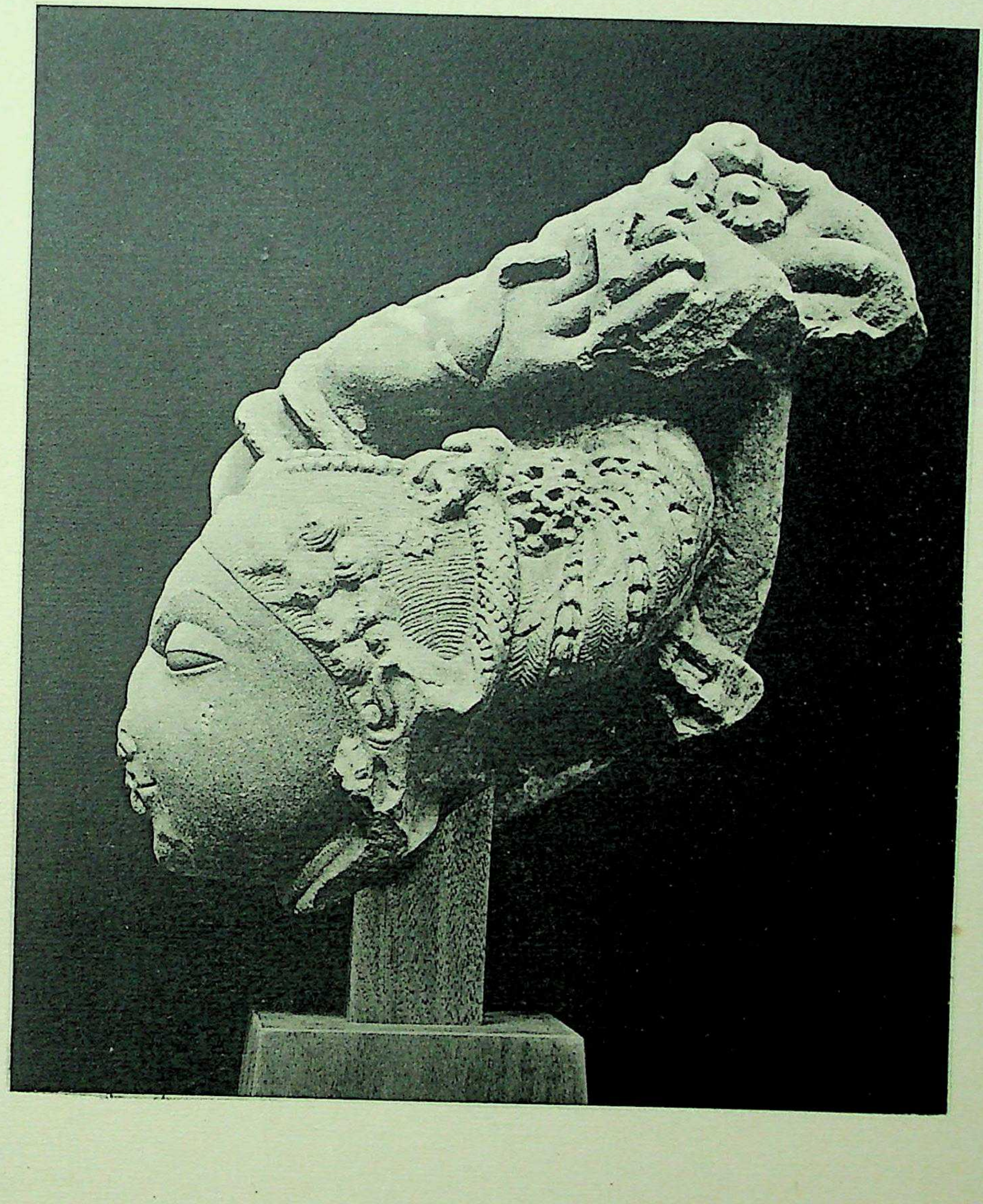


PLATE XXI

17.1606. Apsaras: head of a nymph, with clasped hands, the face full and serene, the hair very elaborately dressed with interwoven flowers. Fragment, probably from the external decoration of a temple.

Grey sandstone. Central India? Tenth to eleventh century.

Gift of Dr. Ananda K. Coomaraswamy.

Shows a close stylistic resemblance to a female bust of the ninth or tenth century from Maṇḍor, illustrated by Marshall and Sahni, Archæological Survey of India, Annual Report, 1909–10 (Calcutta, 1914), pl. XLIII, fig. 7. Compare also *Viśvakarmā*, pl. LVII.

PLATE XXII

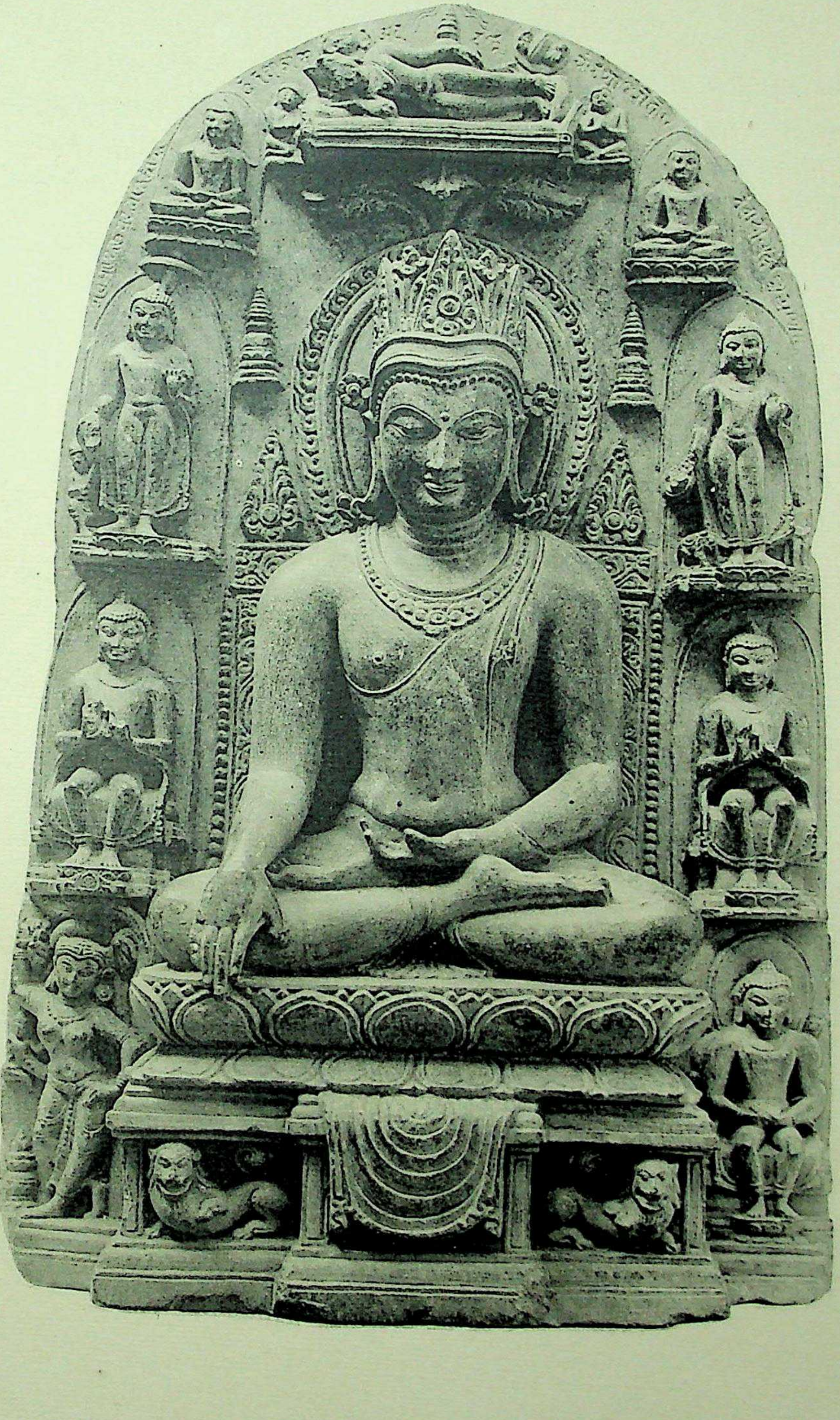


PLATE XXII

21.1835. The "Eight Great Miracles," or significant moments in the life of Gautama Buddha. With an inscription of the formula of causality, *Ye dharmmā,* etc. The central figure represents the Bodhisattva Siddhārtha, on the occasion of Māra's assault (*Māra dharṣaṇa*), previous to the Great Enlightenment (*Mahāsambodhi*). The Bodhisattva is seated in *padmāsana* above a lion throne (*siṁhāsana*) beneath the Bodhi tree; he wears a monastic robe, which leaves the left shoulder bare; and also a crown, earrings, and necklace; his right hand is extended across the right leg, in *bhūmisparśa mudrā,* the seal of "Calling the Earth to Witness" to his moral right to occupy the throne of wisdom, claimed by Māra for himself.

Of the remaining scenes, beginning at the lower left hand angle of the sculpture (proper right of the central figure):

No. 1 represents the Nativity (*Jāti*): no. 2, the "Preaching of the First Sermon" (*Dharmacakra-pravartana*) in the Deer Park near Benares: no. 3, the "Descent from Heaven" (*Devāvatāra*): nos. 4 and 6 showing the Buddha seated may be connected with no. 8: no. 5, the "Final Release" (*Parinirvāṇa*): no. 7, the "Taming of the Maddened Elephant": no. 8, "The Great Miracle" (*Mahā-pratihāryā*) at Śrāvasti: no. 9, the "Offering of the Monkey."

Black slate. Bihar. Tenth to eleventh century.

Height, .451 m., thickness, .112 m. Marianne Brimmer Fund.

For a discussion of the representation of the "Eight Great Miracles" or decisive moments of the Buddha's life, commonly chosen for representation, see Foucher, A., *Beginnings of Buddhist Art,* London, 1917, pp. 147 ff., and the Benares stela published by Marshall, J. H., in the Journal of the Royal Asiatic Society, London, 1907. A sculpture closely resembling the one here described is reproduced by Waddell, L. A., *Buddha's diadem or 'usṇīṣa,'* Ostasiatische Zeitschrift, Vol. III, 1914–15, p. 132: another, in metal, is figured in Annual Progress Report, Archæological Survey of India, Central Circle, 1920–21, pl. II.

PLATE XXIII

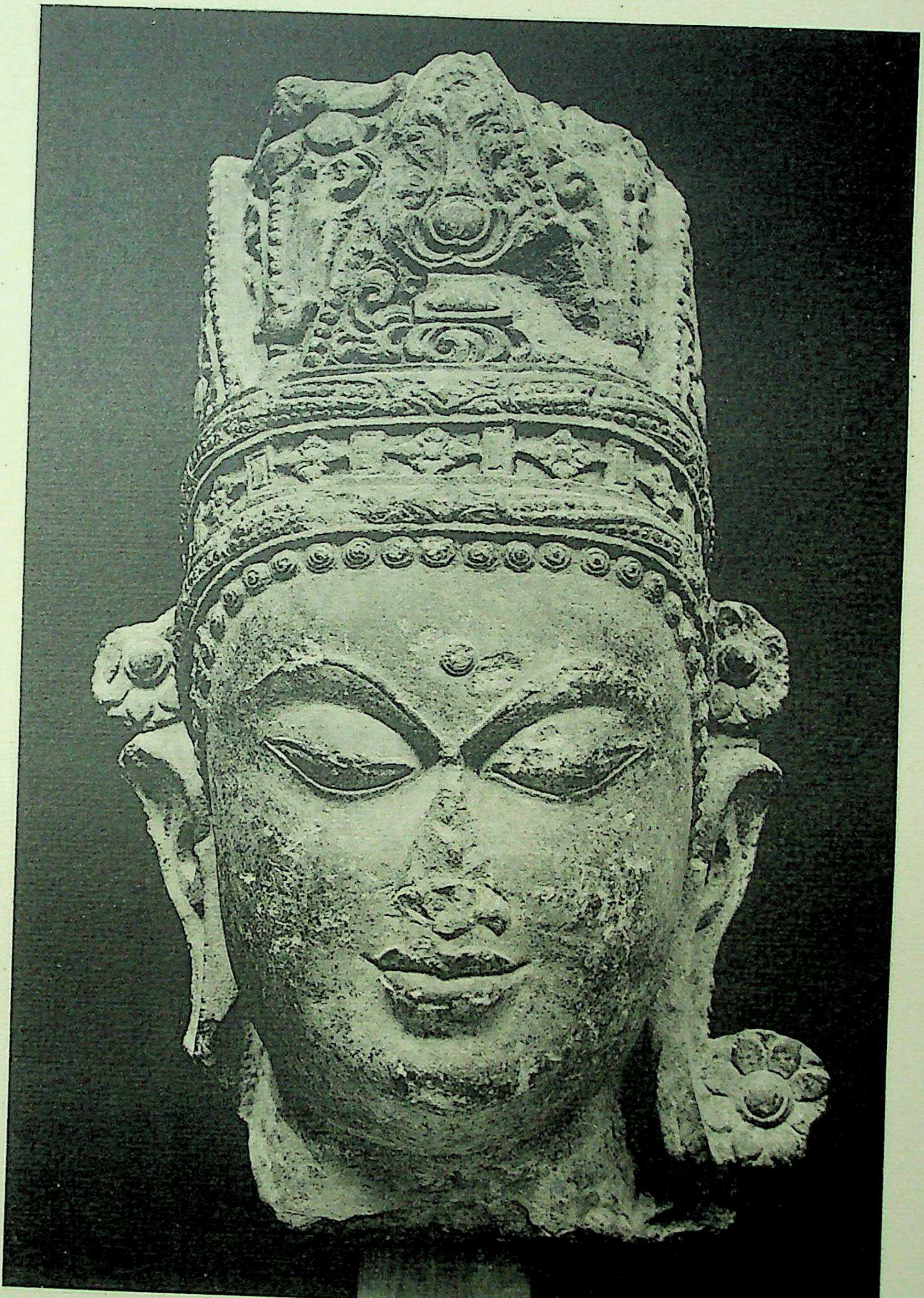


PLATE XXIII

19.801. Head of a Bodhisattva, perhaps Maitreya, detached from a standing or seated image.

Black stone. Pāla period. Ninth to tenth century. Bihar or Orissa.
Height, .445 m. Ross Collection.

PLATE XXIV

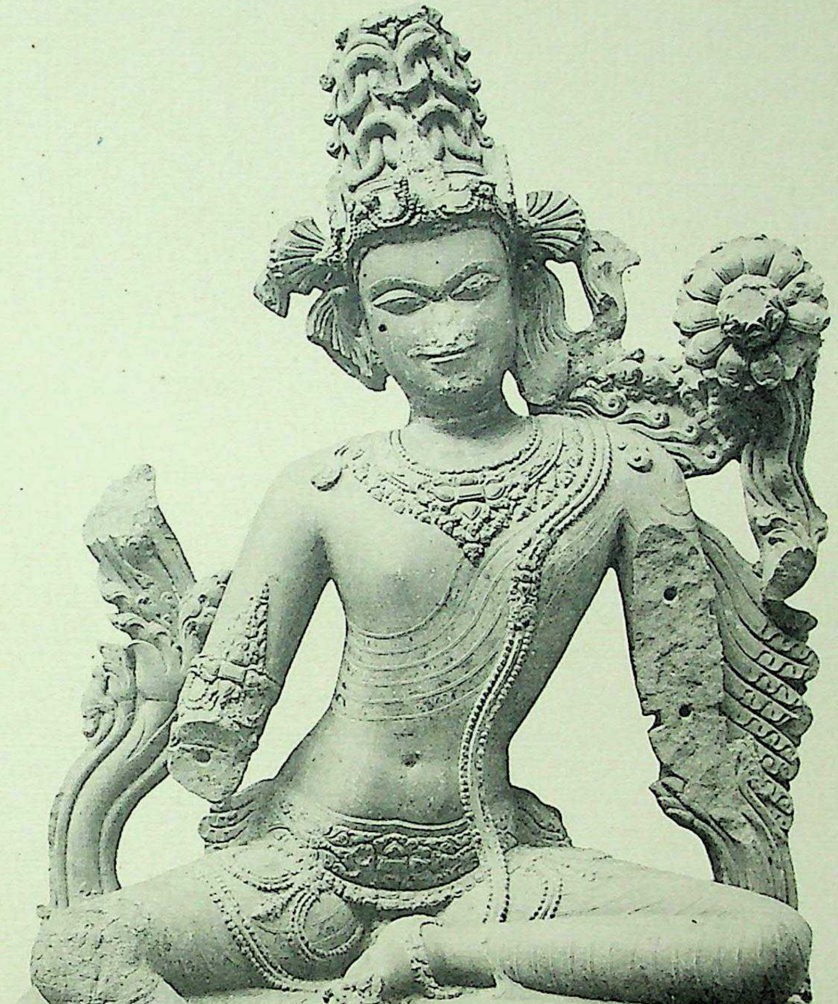


PLATE XXIV

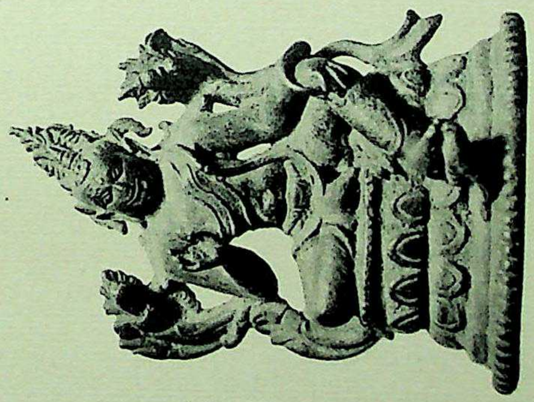
22.381. Padmapāṇi (Avalokiteśvara): seated at ease (*lalitāsana*), on a lotus throne, supported by a branching stem, the pendent foot resting on a smaller lotus. The left hand carries an open lotus (*padma*), the elbow and parts and forearm missing: the right forearm and hand are also missing. The Bodhisattva has hair dressed high in ascetic fashion (*jaṭā mukuṭa*), some locks falling on the shoulders: he wears a figured muslin *dhotī* and scarf: tiara (*uṣṇīṣa bhuṣaṇa*), necklace, jewelled sacred threat (*yajñopavīta*), armlets, girdle with pendent ropes of pearls, and anklets. The base of the pedestal resembles an architectural pediment.

Black slate. Bihar or Bengal.

Late Pāla or Sena period. Twelfth century.

Height, 1.52 m. George Bruce Upton Fund.

PLATE XXV



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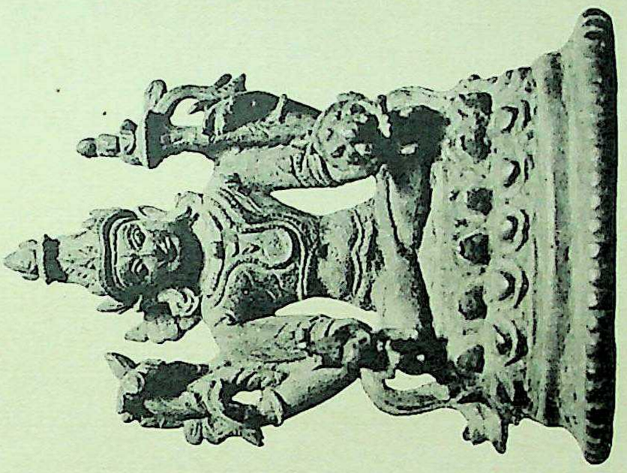


B

PLATE XXV

A. **21.1653.** Padmapāṇi (Avalokiteśvara), seated at ease with left leg pendent, on a lotus throne (*padmāsana*). The r. h. is in *vyākhyāna mudrā*, the seal of exposition, the left holding a lotus stem, bearing foliage supporting a vase (*kalaśa*): a second lotus branch springs from the throne to the proper right. The hair is dressed high and falls in curls on the shoulders: a small *stūpa*, or vase in *stūpa* form, in the hair, and a small jewel immediately in front of it, almost on the forehead: vertical sectarian mark. The Bodhisattva wears a *dhotī*, girdle, scarf, and sacred thread, but no earrings, armlets, bracelets or anklets.

Brass. Bihar or Bengal. Eleventh century A.D.

Height, .065 m. Marianne Brimmer Fund.

B. **21.1652.** Viṣṇu (Nārāyaṇa?): seated on a lotus throne (*padmāsana*). The deity wears a high crown (*kirīṭa mukuṭa*), the gem *kaustubha* attached to a necklace, and other usual jewellery, l. r. h. with conch (*śaṅkha*), u. r. h. with lotus (*padma*), u. l. h. with *garuḍa-dhvaja*, l. l. h. with discus (*cakra*).

Brass. Bengal. Tenth to twelfth century A.D.

Height, .082 m. Marianne Brimmer Fund.

The representation of a *garuḍa-dhvaja* (a staff surmounted by a kneeling figure of Garuḍa), in place of the usual mace (*gadā*) associates the figure with the unique brass Viṣṇu described by Rakhaldas Banerji, *Descriptive list of sculptures and coins in the Museum of the Bangiya Sahitya Parishad*, Calcutta, 1911, item 23. Cf. also Spooner, D. B., *Vishnu images from Rangpur*, Archæological Survey of India, Annual Report, 1911–12, Calcutta, 1915, pp. 152–158.

PLATE XXVI

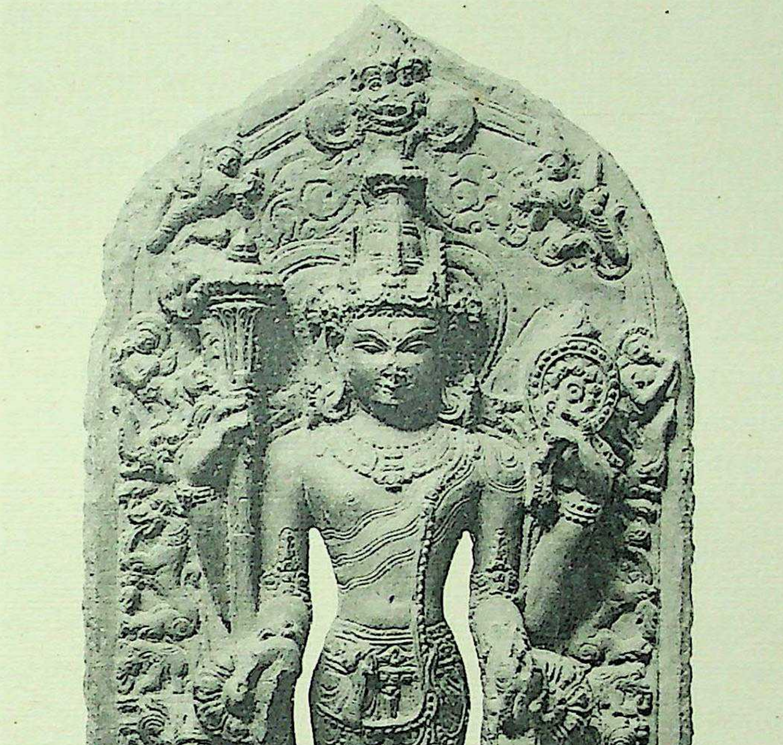


PLATE XXVI

21.1836. Viṣṇu (Trivikrama): standing figure between two female attendants. Partly isolated from the carved screen. The deity wears a high crown (*kirīṭa mukuṭa*), a thin scarf and *dhotī*, jewelled sacred thread (*yajñopavīta*), and the usual jewellery: l. r. h. with lotus (broken away, perhaps *vara mudrā* only), u. r. h. with mace (*gadā*), u. l. h. with discus (*cakra*), l. l. h. with conch (*śaṅkha*). The female attendant to proper right has a fly whisk (*cāmara*) in the right hand, the left hand in *kaṭyavalambita* pose: the other female attendant is playing the *vīṇā*. On the extreme right and left, in lower relief, are smaller male figures, each with the right hand at the breast and the left in *kaṭyavalambita* pose: these may be Bhṛgu and Mārkaṇḍeya.

The carved screen, in one piece with the deity and the pedestal, has the usual lion and elephant motifs at the sides, and terminates in the ogee of a *makara toraṇa*, with two *makara* heads and a *kīrttimukha*: standing on the *makaras* are a *kinnara* and *kinnarī* blowing short trumpets, and above there are two *vidyādharas* in the clouds, carrying swords and vases of offerings.

The pedestal is decorated with floral ornament in high relief, and there are two worshipping figures, perhaps representing donors, at the angle.

The sculpture is nearly identical with a Viṣṇu in the Mathurā Museum (D. 35: Vogel, J. Ph., *Catalogue of the Archæological Museum at Mathurā*, 1910, p. 101 and pl. XVIII).

Black slate. Dinaspur district. Bengal. Tenth to twelfth century A.D.

Height, .501 m. (exclusive of the tenon). Marianne Brimmer Fund.

PLATE XXVII

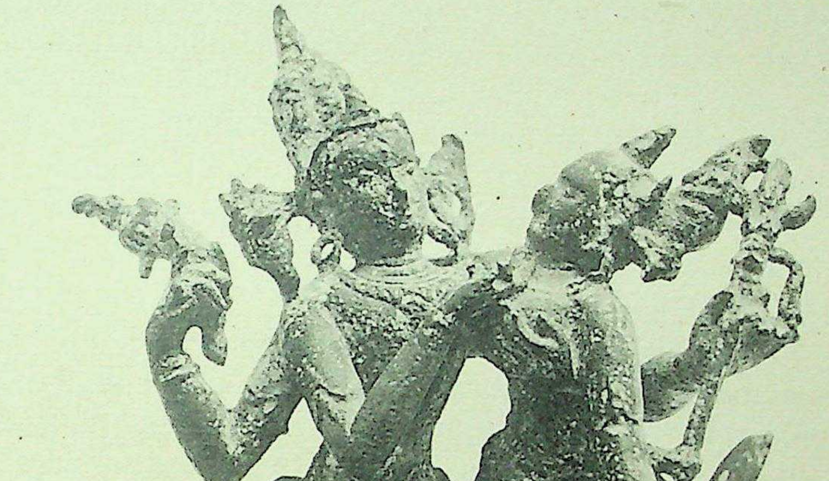


PLATE XXVII

21.1651. Śiva and Umā group (*Umā-maheśvara-mūrti*): seated on a lotus throne (*padmāsana*) supported by a stem rising from an oval pedestal. Branches of the stem support, on expanded flowers, small figures of Gaṇapati and Subrahmaṇya (Kārttikeya), to right and left of the principal figures.

Maheśvara (Śiva) is seated at ease (*lalitāsana*): he has high-dressed hair (*jaṭā mukuṭa*), some of the lower braids spreading laterally as in the South Indian Naṭarājas, but less abundantly. Of his four arms, the lower right is raised in the position known as *tripatāka*, used in lifting the chin; the upper right carries a branch with a ribbed fruit (probably blue water-lily, *nīlotpala*); the upper left carries the trident (*triśūla*); the lower left hand embraces Umā's breast. Śiva wears a *dhotī*, circular earrings, necklaces, and a beaded sacred thread (*yajñopavīta*). A cobra raises its hood on his right shoulder. Umā (Pārvatī) is seated on Maheśvāra's left thigh, her right leg bent, the left leg pendent: her right arm passes round Maheśvara's neck, her left hand holds a mirror (*darpaṇa*), her face is turned upwards to his in response to his touch. Her costume is similar to Maheśvara's, except that she does not wear the sacred thread.

Brass, somewhat corroded. Bengal. Tenth to eleventh century A.D. Height, .160 m. Marianne Brimmer Fund.

In respect of style, a very close analogue will be recognized in the figure of Maitreya found in the Pawdawmu Pagoda, Pagan (Burma) and ascribed to the eleventh or twelfth century (Duroiselle, C., *Report of the Superintendent, Archæological Survey, Burma, for the year ending March 31, 1920*, pl. III, 1 and text p. 26). The Burmese figure is considered by Mr. Duroiselle to have been made in Pagan by Indian artists; it is assigned to the end of the eleventh or beginning of the twelfth century. Compare also the metal and stone figures from Nālandā, which are probably of the ninth century (Archæological Survey of India, Annual Report, 1917–18, pl. XIV).

PLATE XXVIII

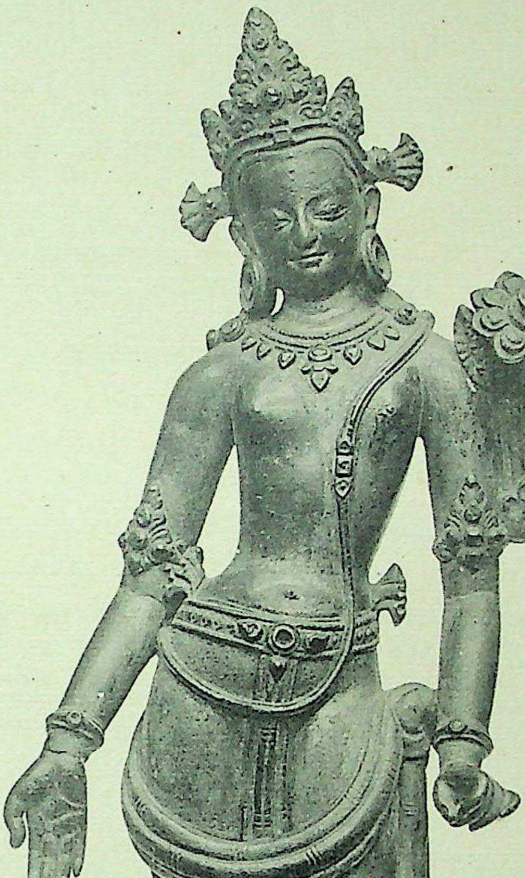


PLATE XXVIII

17.2315. Avalokiteśvara (Padmapāṇi): standing figure, in *ābhaṅga* or *tribhaṅga* stance. The r. h. in *varada mudrā* (charity), the left with an expanded rose lotus (*padma*), of which the stem and leaf rest against the left shoulder. Avalokiteśvara wears a tiara with high-dressed hair (*jaṭā*), circular earrings (*ratnakuṇḍala*), necklace (*hārā*), armlets (*keyūra*), bracelets, girdle (*kaṭibandha*), sacred thread (*yajñopavīta*) with a jewelled knot, *dhotī*, and loose sash (possibly to be regarded as a *yoga paṭṭā*).

Copper, gilt and jewelled with jacinth. Nepal. Ninth century A.D.

Height, 0.305 m. Ross-Coomaraswamy Collection.

Published: India Society, *Eleven Plates* (of Indian sculpture), n. d. pl. XI; Coomaraswamy, A. K., *Viśakarmā*, pls. XIII, XIV; *Arts and Crafts of India and Ceylon*, 1913, fig. 57; *Buddha and the Gospel of Buddhism*, 1916, pl. R; Museum of Fine Arts Bulletin, no. 95; also in the *Mythology of all Races* (ed. L. H. Gray), Vol. VI, *Indian*, *Iranian*, Boston, 1917.

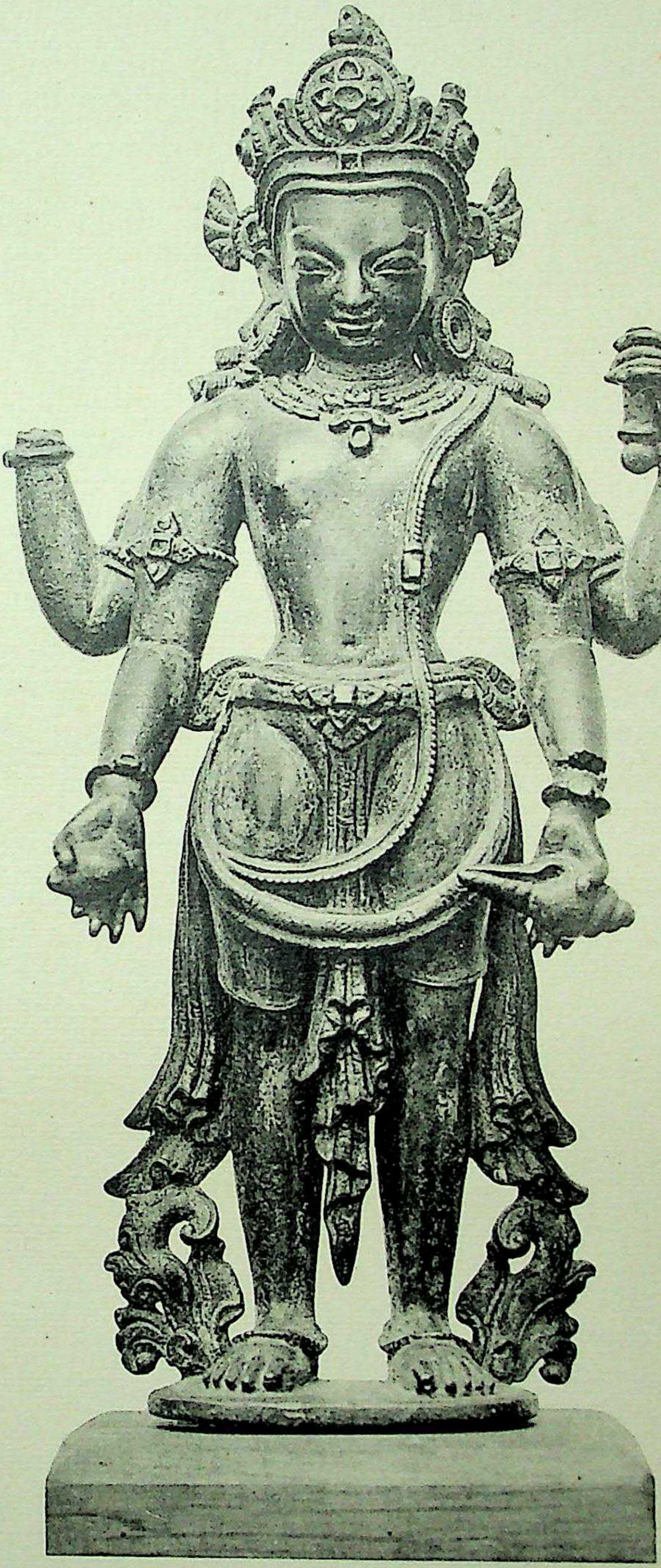


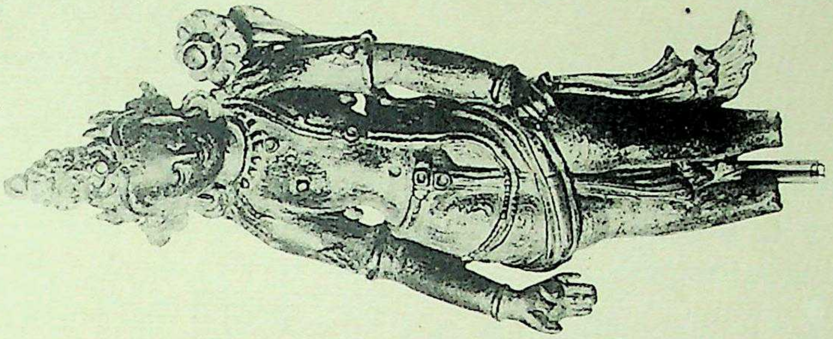
PLATE XXIX

17.2319. Viṣṇu: standing figure, four-armed, the upper right hand and part of mace held in upper left hand broken away, lower left hand half broken at wrist. Attributes: l. r. h., a fruit?; u. r. h., missing; u. l. h., mace (*gadā*); l. l. h., conch (*śaṅkha*).

Copper, gilt and jewelled. Nepal. Ninth to tenth century A.D.

Height, 0.223 m. Ross-Coomaraswamy Collection.

A very similar, but eight-armed, Nepalese Viṣṇu-Lakṣmī in the Museum at Hanoi is reproduced in the Bulletin de l'École française d'Extrême-Orient, 1920, pl. xxv.



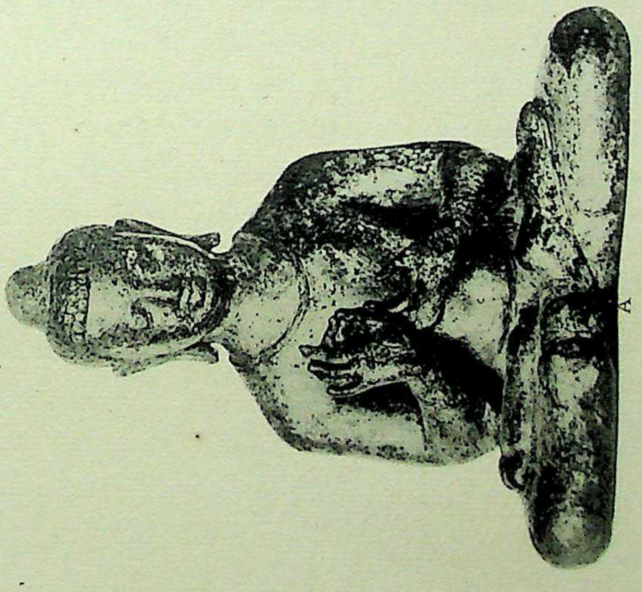

A

PLATE XXX

A. **17.2317.** Gautama Buddha: seated in *padmāsana*, the two hands in *dharmacakra mudrā*, "the seal of turning the wheel of the law." The hair in curls, the *uṣṇīṣa* conspicuous. Both shoulders are covered by the outer cloak (*sanghāṭi*), the lower garment (*antaravāsaka*) showing at the ankles. The left thumb is now missing.

Copper, tooled and gilt. Nepal. Ninth century A.D.

Height, 0.084 m. Ross-Coomaraswamy Collection.

Published: Coomaraswamy, A. K., *Gods of Mahayana Buddhism*, Burlington Magazine, Vol. XXVII; *Viṣvakarmā*, 1914, pl. xx; *Buddha and the Gospel of Buddhism*, 1916, pl. c.

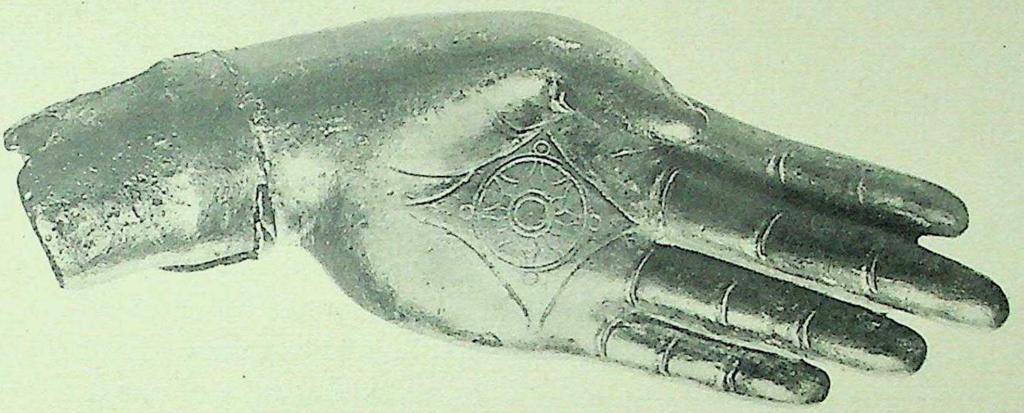
B. **17.2316.** Avalokiteśvara (Padmapāṇi): standing figure, similar to 17.2315 in all details, but the legs broken away a little below the knee.

Copper, gilt and jewelled with jacinth. Nepal. Tenth century.

Height, 0.122 m. Ross-Coomaraswamy Collection.

Published: Coomaraswamy, A. K., *Gods of Mahayana Buddhism*, Burlington Magazine, Vol. XXVII.

PLATE XXXI



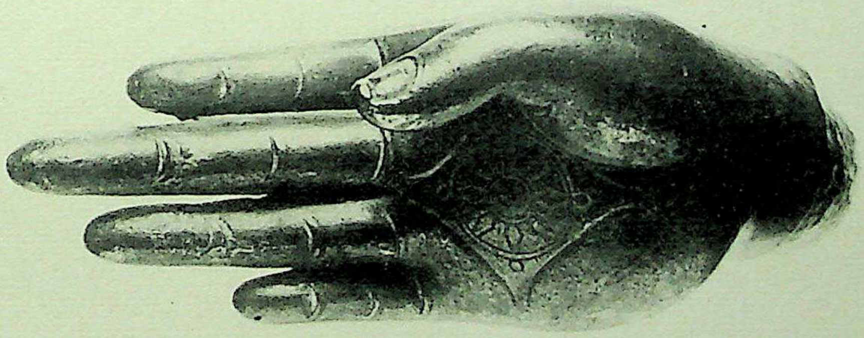


PLATE XXXI

17.2328. Two hands of an image, probably Buddhist, the right hand in *abhaya mudrā* and the left hand in *varada*.

Copper with black patina, originally gilt. Nepal. Twelfth century?

Length, 0.186 m. and 0.155 m. Ross-Coomaraswamy Collection.

Published: Coomaraswamy, A. K., *Hands and feet in Indian art*, Burlington Magazine, January, 1914; *Arts and Crafts of India and Ceylon*, 1913, fig. 5.

PLATE XXXII

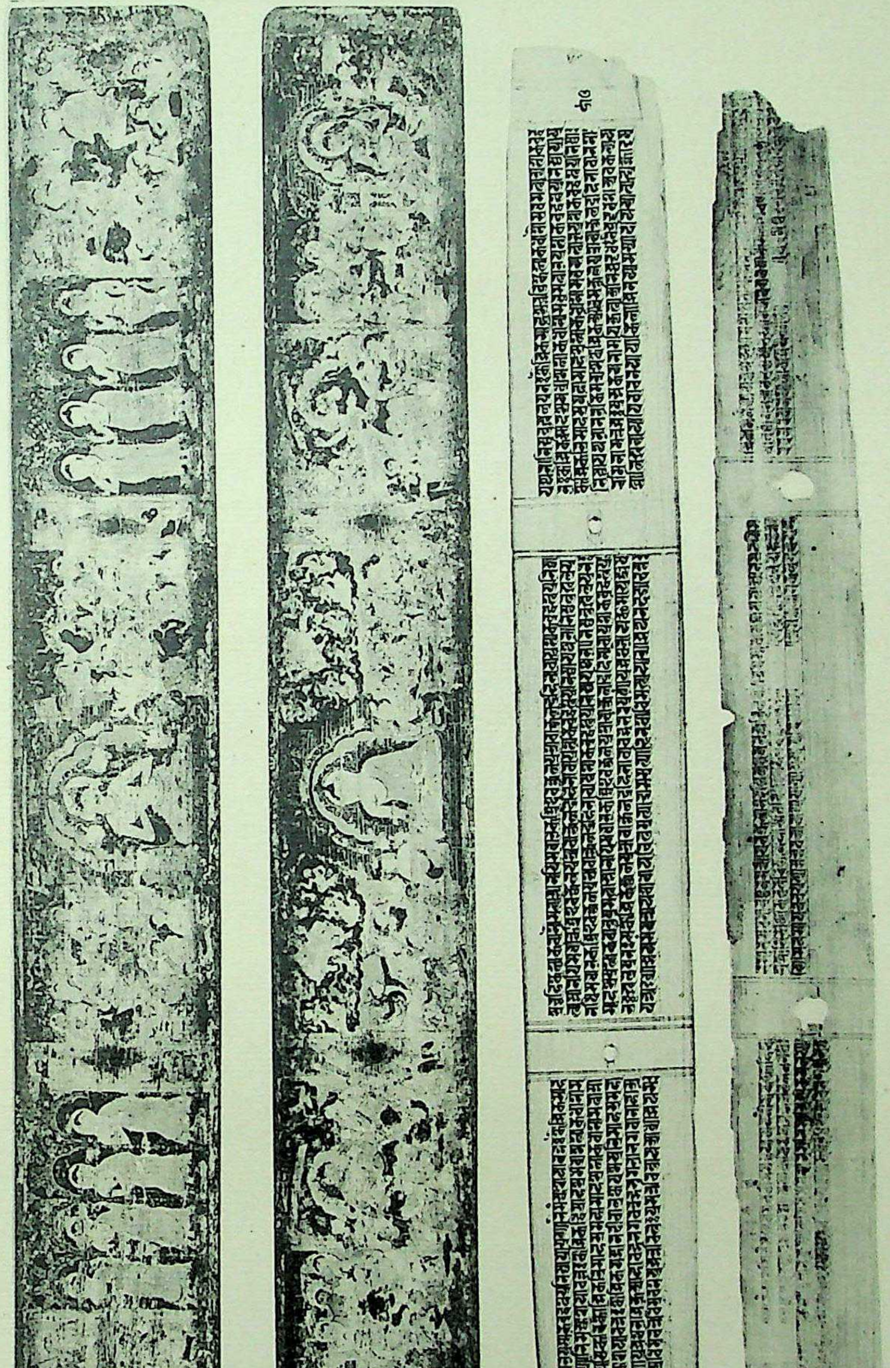


PLATE XXXII

20.589. Manuscript of the *Aṣṭasahasrikā Prajñāpāramitā*: painted wooden covers and two leaves of the palm leaf manuscript, the lower leaf showing the colophon dated the year 4 of Gopāla Deva, probably the third of that name, hence about A.D. 1136. The manuscript consists of 207 leaves, six of which have three miniatures on each. Nepal.

Size of the manuscript covers, .579 × .074 m. Formerly in the Coomaraswamy Collection. Harriett Otis Cruft Fund.

The most important MSS. of this type are those from Bengal (Cambridge MS. Add. 1464 and 1688) and four from Nepal (Cambridge MS. Add. 1643, Calcutta Royal Asiatic Society MS. A 15, one in the Vredenberg and one in the Tagore collection, Calcutta). The Cambridge and Calcutta Royal Asiatic Society MSS. have been made accessible in Foucher, A., *L'Iconographie bouddhique de l'Inde*, Paris, 1900, 1905, the Vredenberg MS. by the owner in 'Rūpam,' no. 1.

PLATE XXXIII

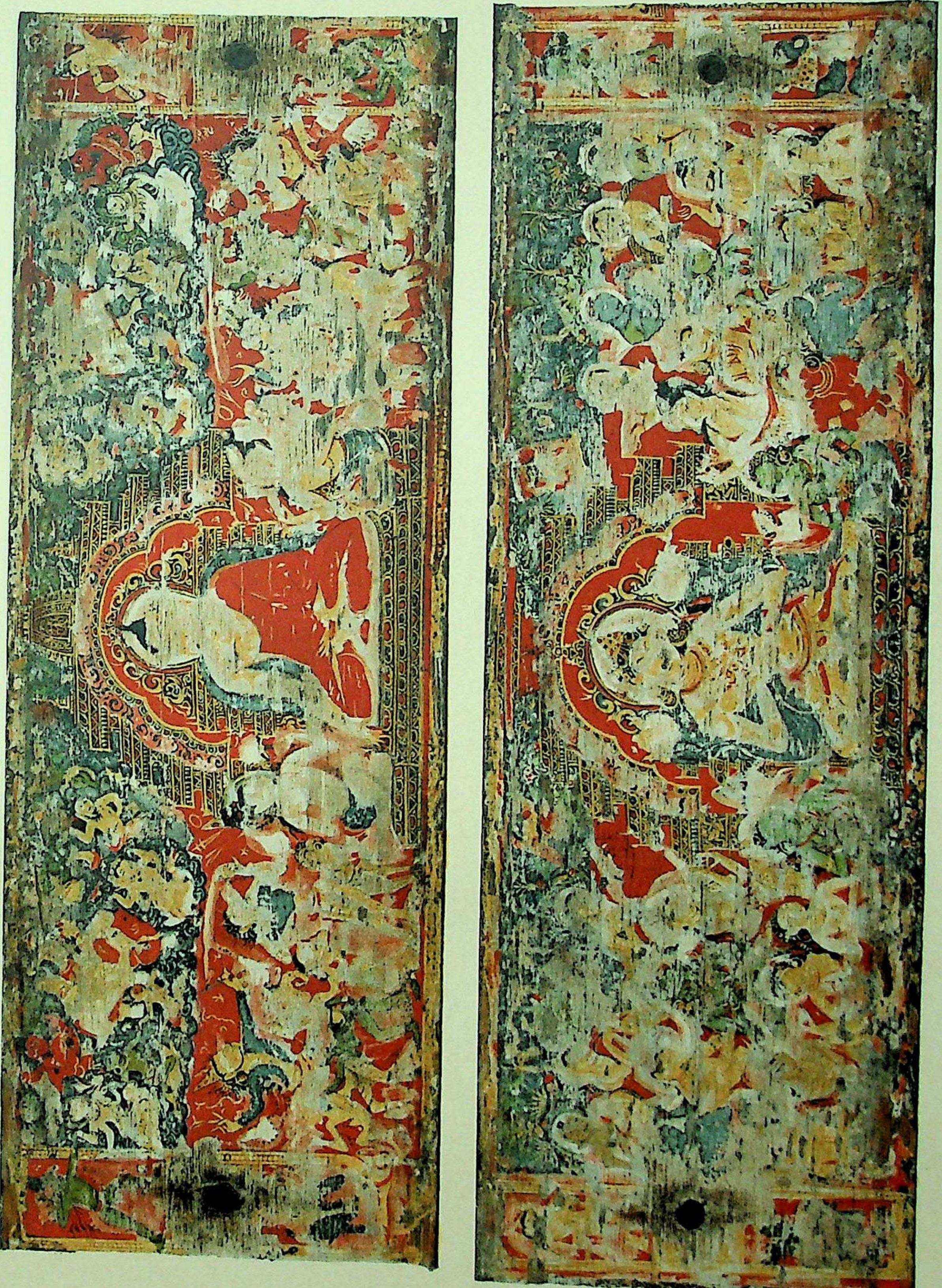


PLATE XXXIII

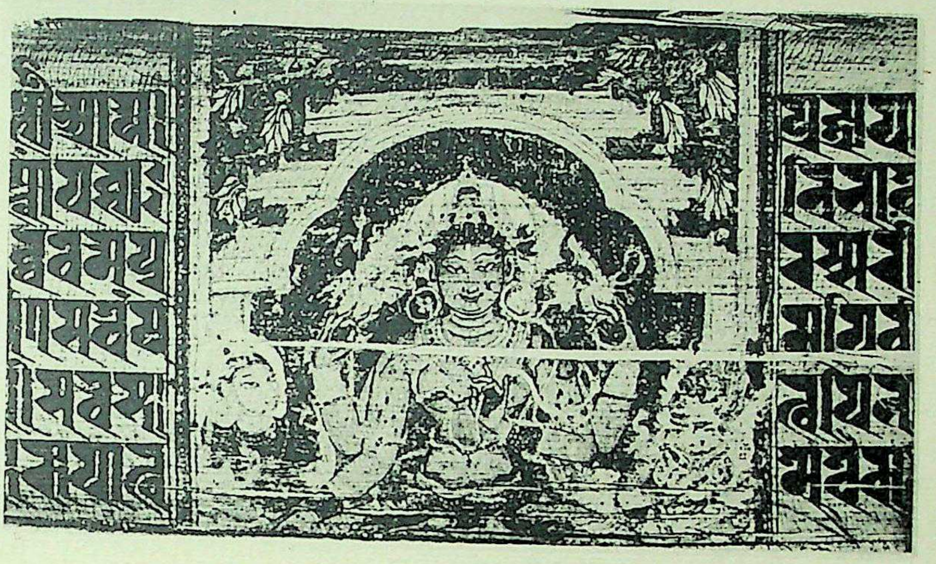
Detail of M. F. A. 20.589 (pl. xxxii): the central portions of the painted wooden covers.

A. The Assault of Māra (*Māra-dharṣaṇa*): the Buddha seated beneath the Bodhi tree, calling the Earth to witness, and having attendant Bodhisattvas seated to right and left of the Diamond Throne: on the lower level, Māra releasing an arrow, other weapons falling harmless, the daughters of Māra dancing seductively, and on the upper level, above the clouds, Indra (on the elephant Airāvata) and other deities approaching and departing.

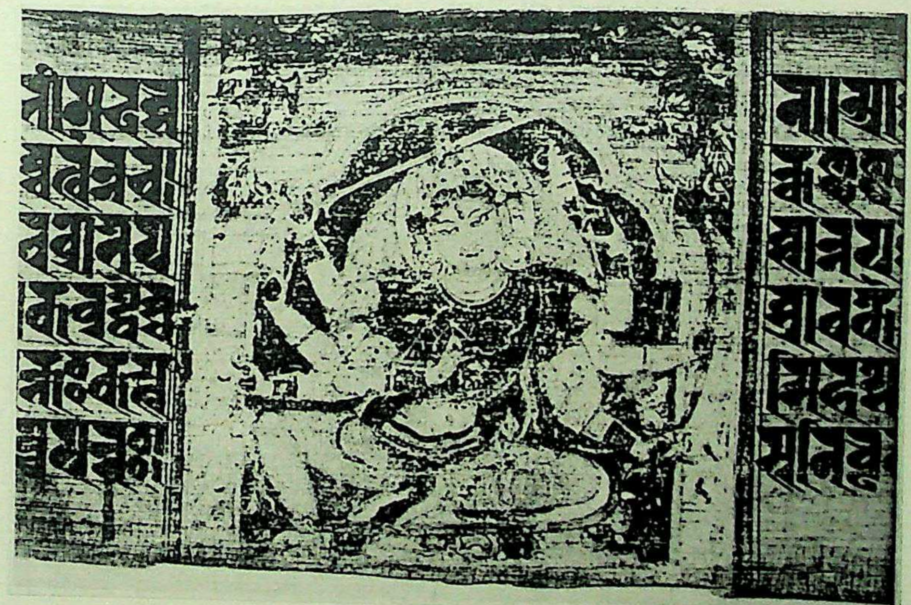
B. Yellow Tārā, with attendants.

The composition resembles that of the *Māra-dharṣaṇa* scene in Cave XXVI at Ajaṇṭā (Griffiths, J., *The paintings in the Buddhist cave temples of Ajunta*, London, 1886–87, fig. 64).

PLATE XXXIV



A



B

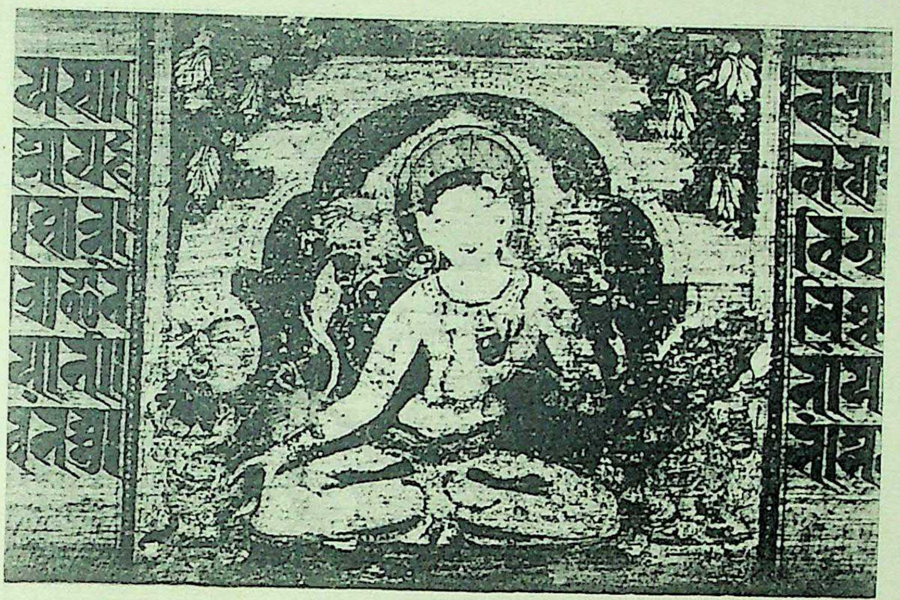
PLATE XXXIV

Enlarged details of M. F. A. 20.589 (pl. xxxii): miniatures on ff. 1 and 2.

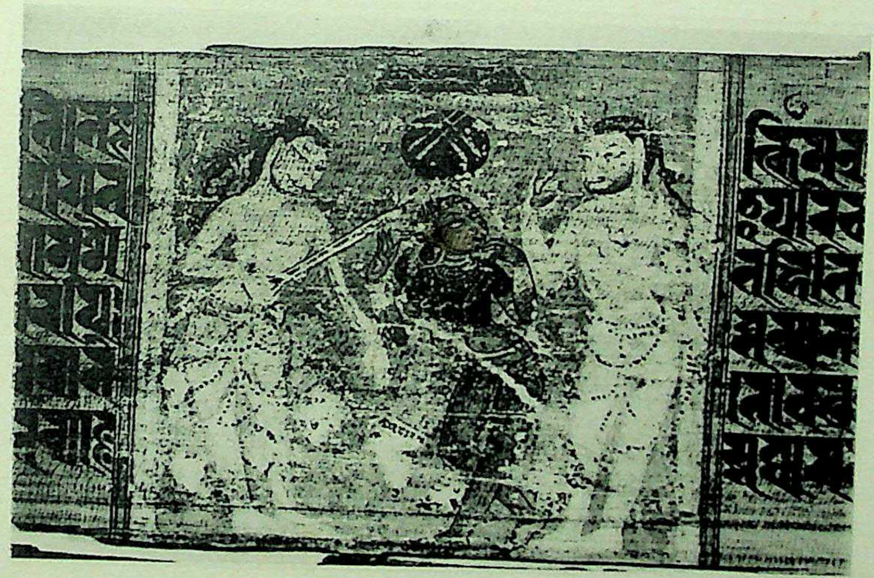
A. Dhanadā, giver of Treasures, a green Tārā, four-armed, with elephant goad, noose, and lotus, and attended by Marīcī and Ekajaṭā.

B. Yellow Tārā, three-headed and eight-armed, with sword, elephant goad, bow, and noose?

PLATE XXXV



A



B

PLATE XXXV

Enlarged details of M. F. A. 20.589 (pl. xxxii): miniatures on ff. 2 and 205.

A. White Tārā, hands in *varada* and *vyākhyāna mudrā* (charity and exposition), attended by Mārīcī and Ekajaṭā.

B. Illustration, perhaps to the *Kṣāntivādin Jātaka*. The woman's figure is green, the two men yellow.

PLATE XXXVI

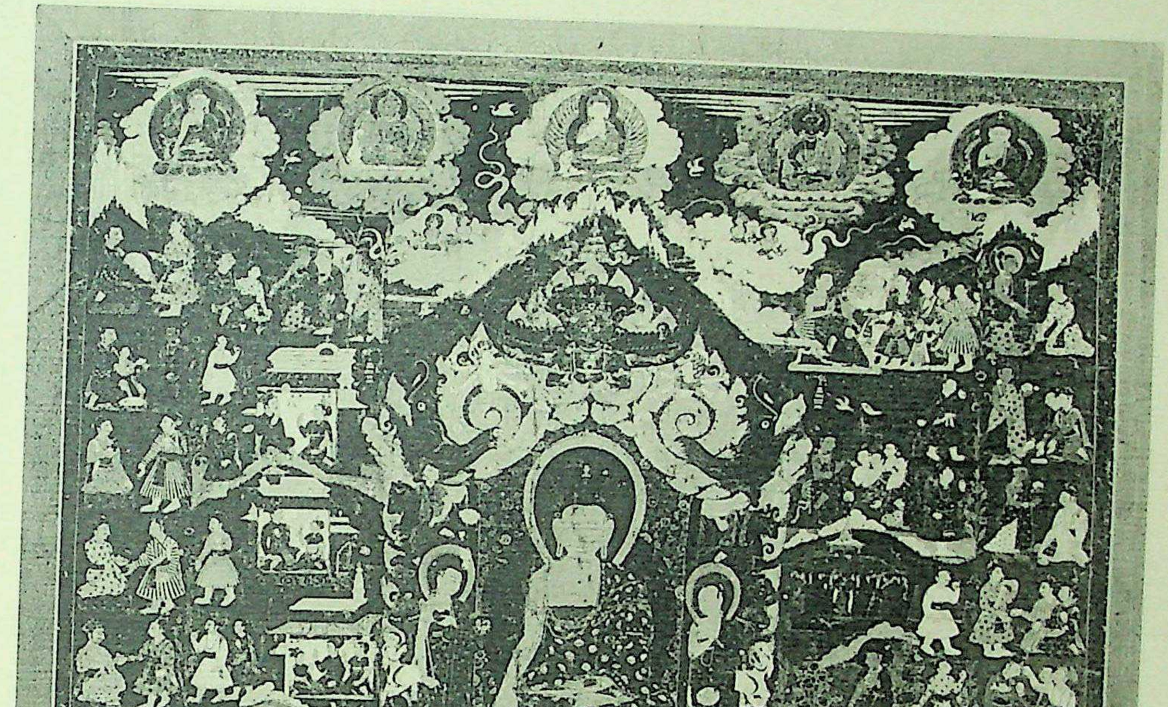


PLATE XXXVI

19.1342. Painting on cloth illustrating the *Kapīśa* and *Piṇḍapātra Avadānas*: the central figure Gautama Buddha seated in the pose of Calling the Earth to Witness, attended by the arhats Ānanda and Mahākaśyapa. Along the upper margin, the Five Dhyāni Buddhas: in the centre, on the lower margin, a four-armed red Prajñāpāramitā with worshipping donors. Inscription in Nīwārī script naming Śrī Jaya Mahendra Siṁha Deva, Vijaya Rāja (reigned 1694–1722), the donors (residents of Kāṭhmaṇḍu), and the date, Nepal *saṁvat* 837, equivalent to A.D. 1716. Nepal.

Dimensions, .63 × .74 m. Gift of Edward W. Forbes.

The two *avadānas* consist of stories setting forth the virtues of charity. In the first, a monkey makes an offering to Dīpaṅkara Buddha, and is reborn as a man, then making another offering, is reborn as a king. The Piṇḍapātra continues the thread of the story: the king, Sarvānanda, offers an alms-bowl (*piṇḍa-pātra*) to Dīpaṅkara.

See Mitra, R. L., *Sanskrit Buddhist literature of Nepal*, 1880, pp. 100 and 195.

PLATE XXXVII

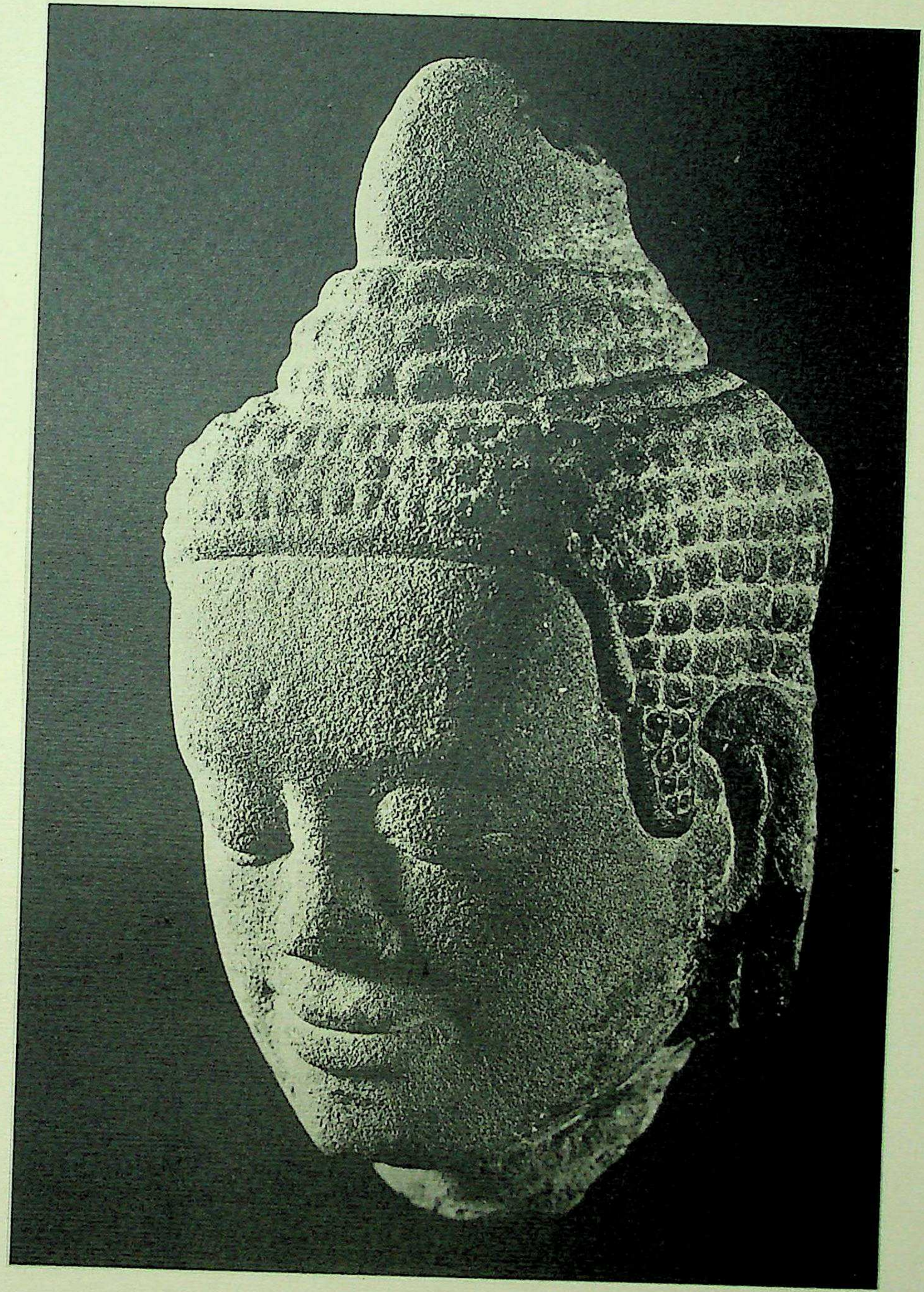


PLATE XXXVII

22.263. Head of Buddha. The hair in small knots (curls) as usual, the *uṣṇīṣa* conspicuous, and surmounted by a conical projection, corresponding to the flame characteristic of many late Buddhist sculptures. The back of the head is broken away. The surface shows remains of a black lacquer coating, probably added later: on one side, this coating is so moulded as to extend the hair downwards as far as the middle of the ear, in the fashion of a mutton chop whisker.

Grey sandstone. Further India (Siam or Cambodia). Ninth to twelfth century.

Height, .215 m. Ross Collection.

Published: Denman W. Ross, *An example of Cambodian sculpture*, in Fogg Art Museum Notes, no. 2, 1922, fig. 4.

PLATE XXXVIII

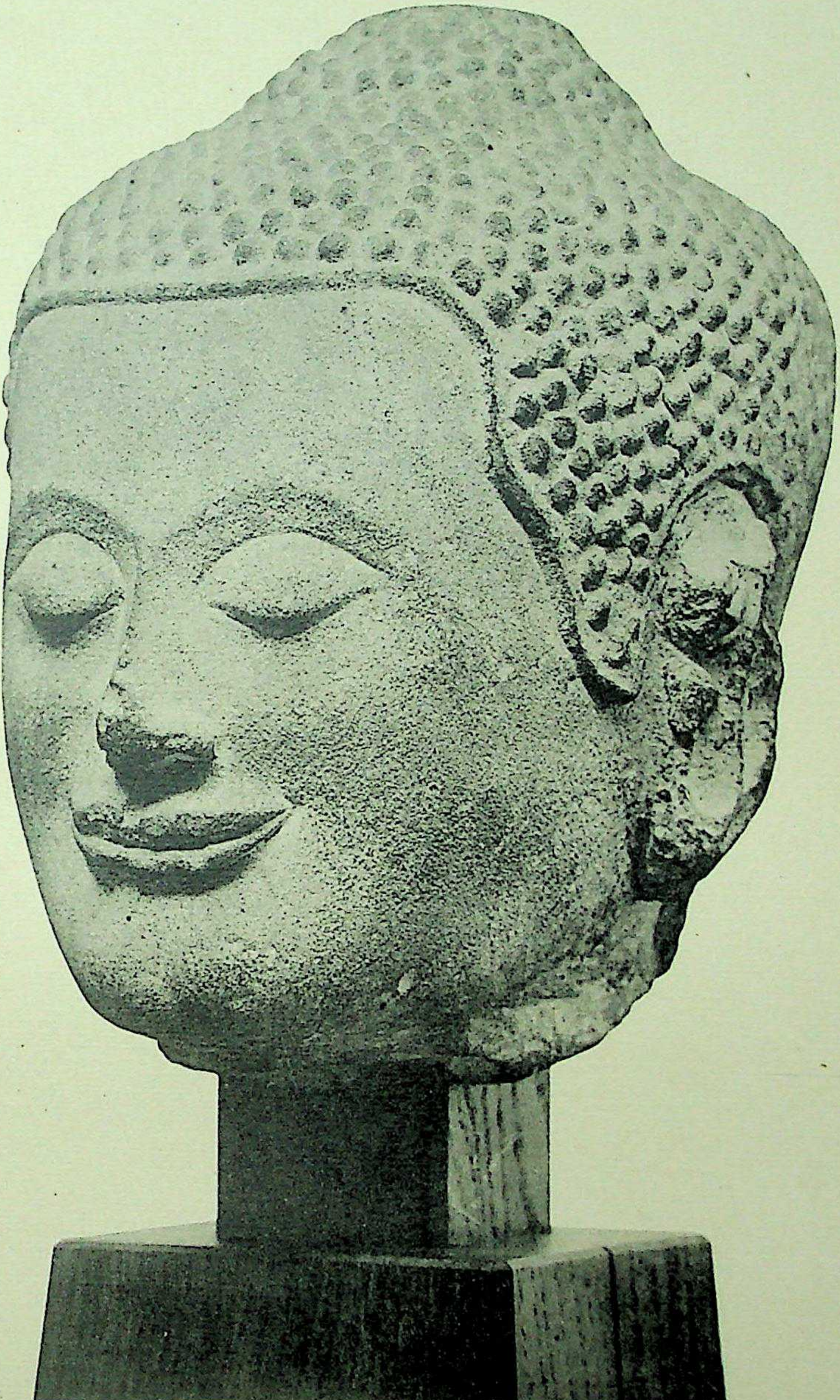


PLATE XXXVIII

17.1377. Head of a life-sized Buddhist figure, probably Gautama Buddha, perhaps a funerary portrait. Nose and ears damaged and apex of *uṣṇīṣa* missing.

Yellowish sandstone. Cambodian (Khmer). Ninth to twelfth century. Height, 0.254 m. Ross Collection.

Published: Denman W. Ross, *An example of Cambodian sculpture,* in Fogg Art Museum Notes, no. 2, 1922, fig. 3.

PLATE XXXIX

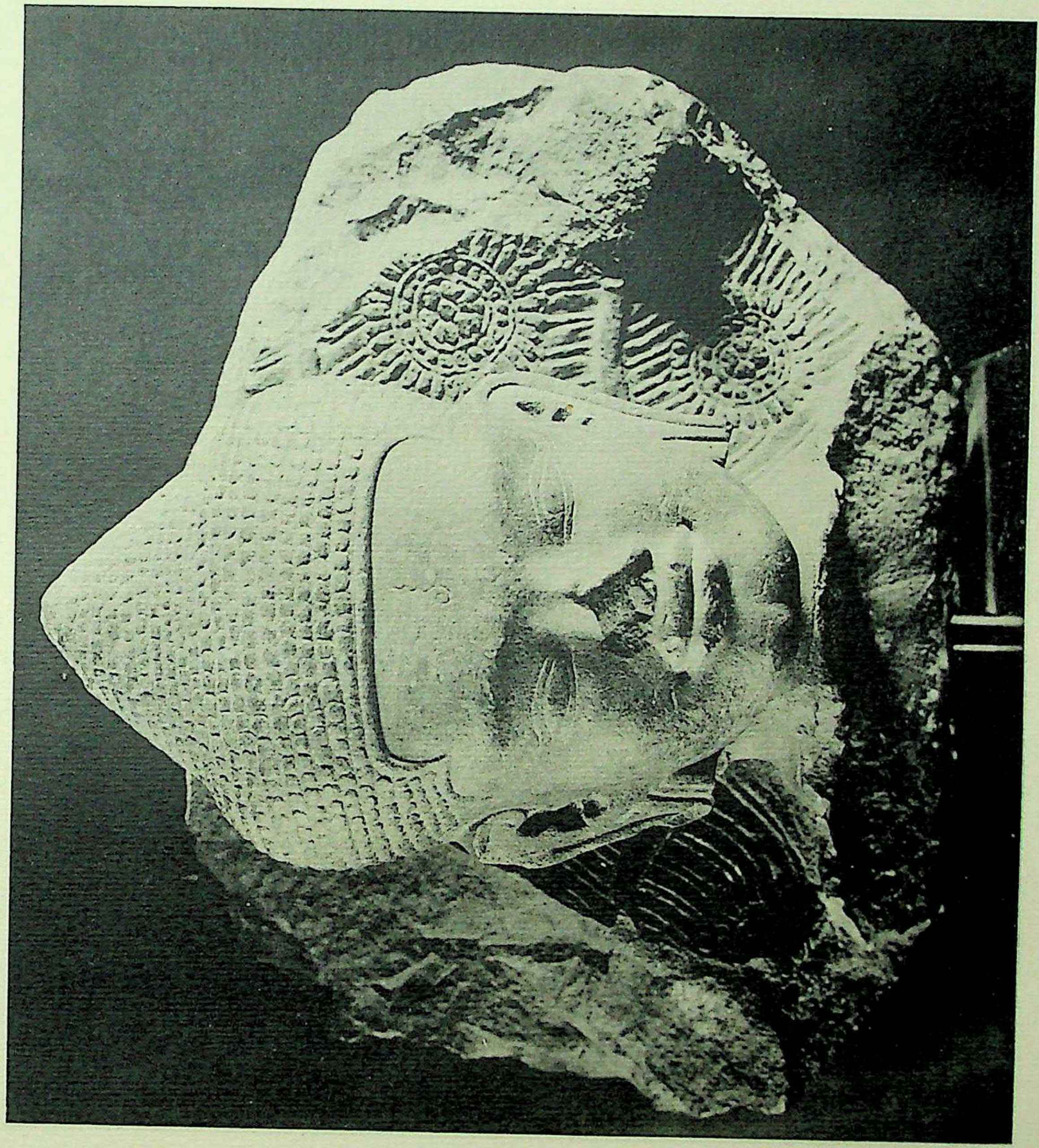


PLATE XXXIX

19.800. Head of Gautama Buddha, detached from a seated image; with remains of the sheltering hoods of the Nāga Mucalinda. The Buddha's hair in small tight curls, reduced to rounded dots; the *uṣṇīṣa* conical.

Grey sandstone. Cambodian (Khmer). Ninth to twelfth century.

Dimensions, .208 × .232 m. Ross Collection.

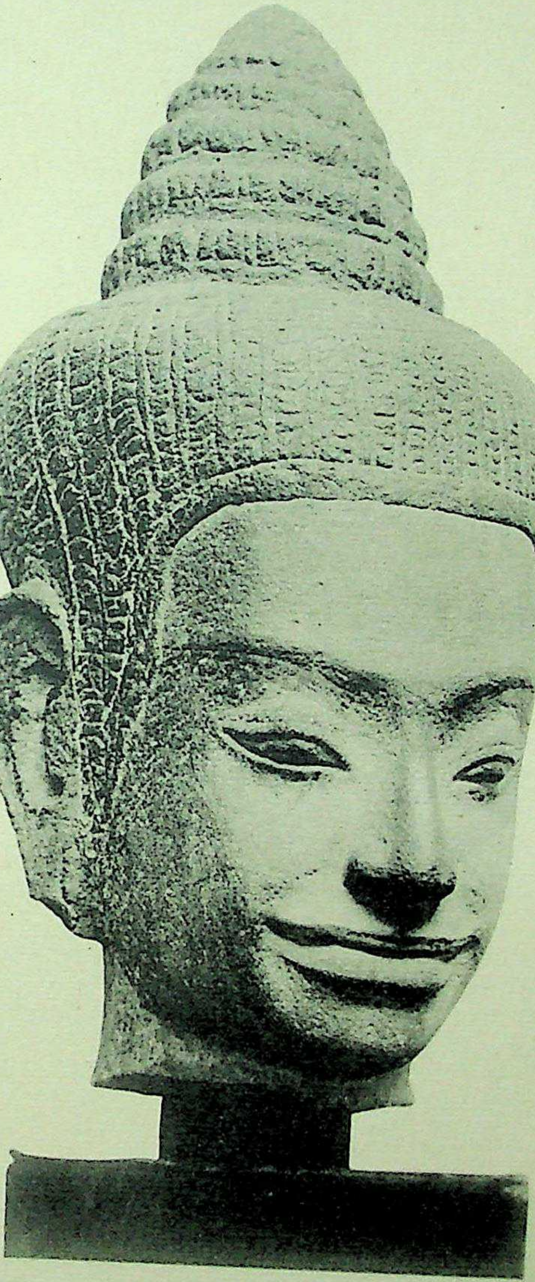


PLATE XL

17.1016. Head of Śiva: the high-dressed hair (*jaṭā mukuṭa*) in five tiers.

Sandstone. Cambodian (Khmer or Čam). Twelfth century?
Height, 0.385 m. Ross Collection.

Published: Denman W. Ross, *An example of Cambodian sculpture*, in Fogg Art Museum Notes, no. 2, 1922, fig. 7.

There are similar Śaiva heads in the Trocadéro and Musée Guimet (Coedès, G., *Cat. de pièces originales de sculpture khmère . . . au . . . Trocadéro et au Musée Guimet*, Bull. de la Comm. Arch. de l'Indo-Chine, 1910, pl. IX).

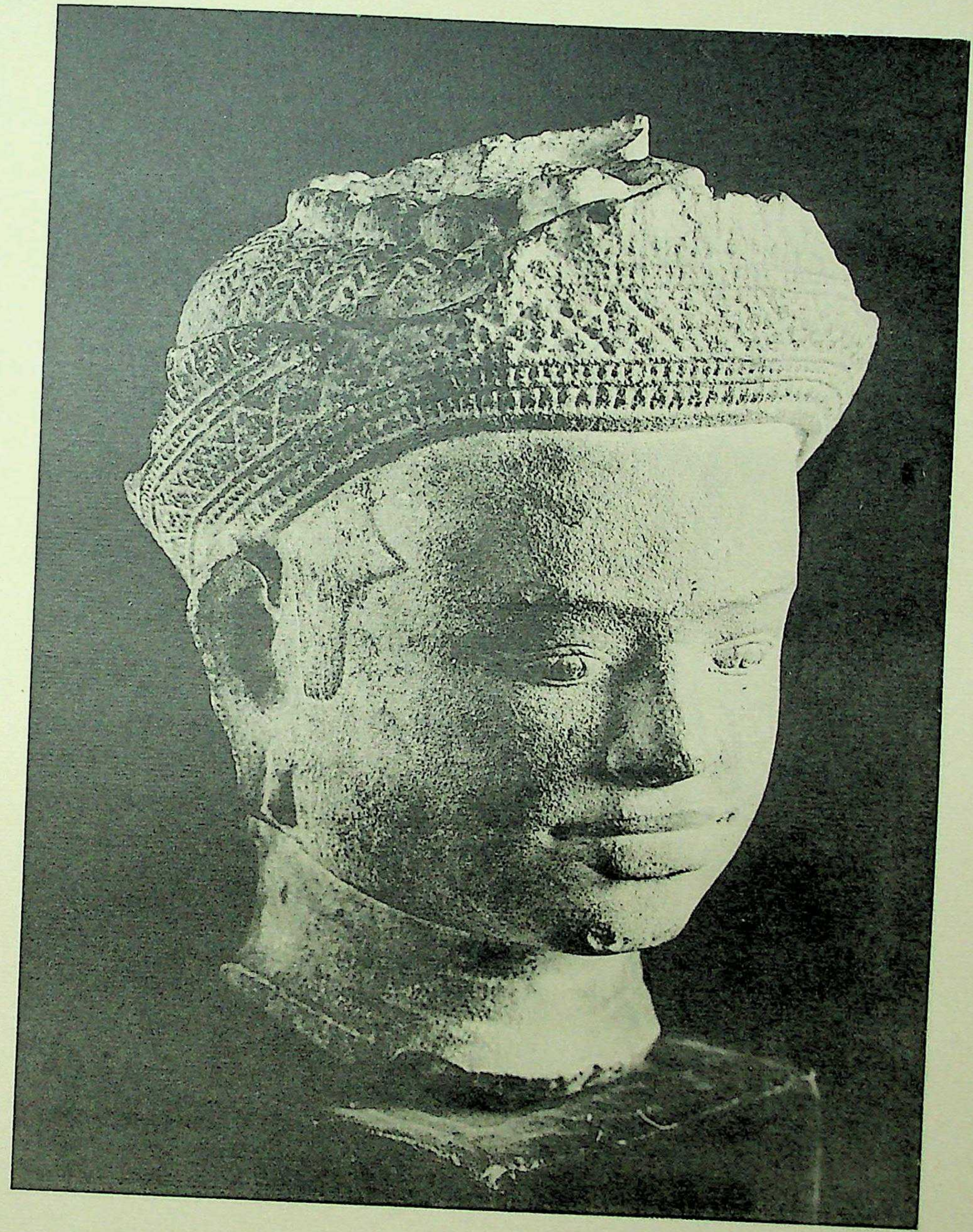


PLATE XLI

22.262. Head of Śiva or funerary statue of a Śaiva king. The upper part of the braided hair, originally dressed high (*jaṭā mukuṭa*) is broken away. The diadem (*uṣṇīṣa bhuṣaṇa*) is knotted at the back, and probably consisted of a flexible jewelled metal plate. The hair at the sides of the face extends downward to the middle of the ear, forming a kind of mutton chop whisker.

Stone. Cambodian (Khmer). Tenth to twelfth century.

Dimensions, .200 × .165 × .136 m. Ross Collection.

Published: Denman W. Ross, *An example of Cambodian sculpture,* in Fogg Art Museum Notes, no. 2, 1922, fig. 6.

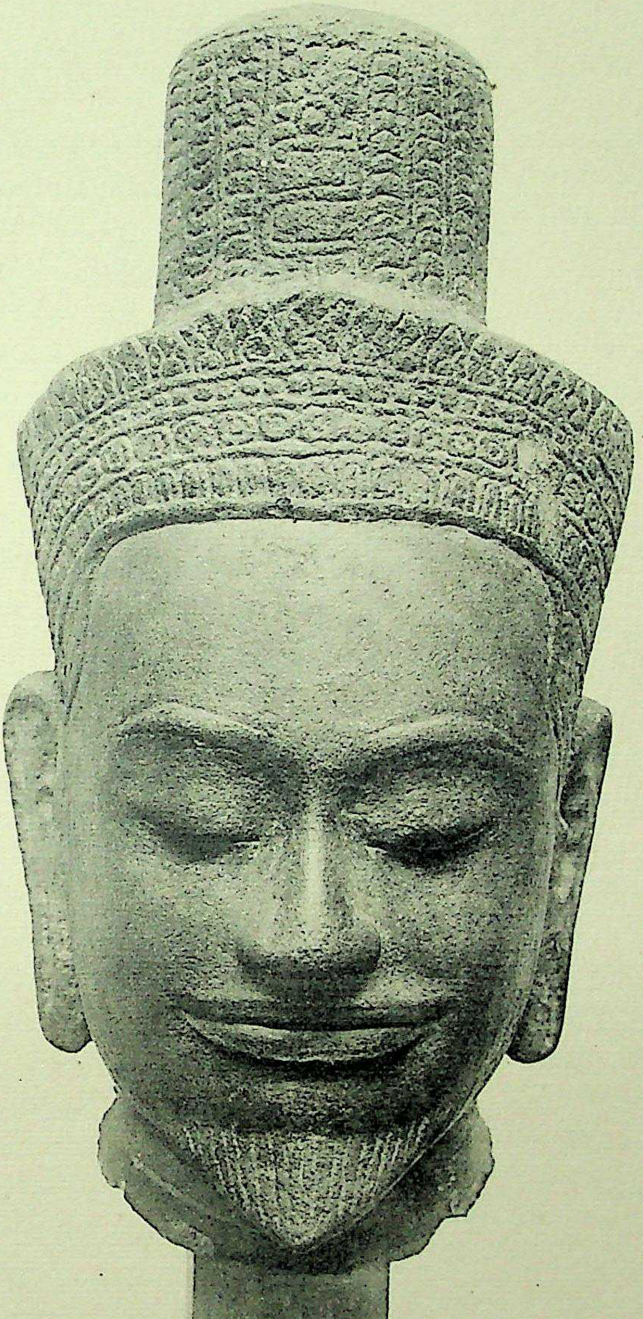


PLATE XLII

21.1072. Head of Śiva (or funerary statue of a king): with a tiara, and cylindrical coiffure of matted locks (*jaṭā mukuṭa*) with an *oṁkāra* symbol. No third eye. Ears pendent, but no earrings.

Black stone. Cambodian or Čam.

Height, .358 m. Ross Collection.

This head may be an example of the earlier Khmer art ('Art Khmèr primitif'), before the eighth century, where the sculpture is usually "d'une valeur artistique bien supérieure à celle de la plupart des statues de grès trouvées à Ankor": the statues of this earlier period "sont ordinairement caractérisées par une coiffure en forme de mitre cylindrique" (*Bulletin de l'École française d'Extrême Orient*, Vol. XXI, 1921, p. 75). It closely resembles a head 'de provenance inconnue,' no. 14895 in the Musée Guimet, Paris (Coedès, G., *Catalogue des pièces originales de sculpture khmère . . . au . . . Trocadéro et au Musée Guimet*, Bull. Comm. Arch. de l'Indo-Chine, 1910, p. 51 and pl. IX). It has, however, been regarded as Čam, and in this case would be a monument of the 'Classic' or 'Early Derived' schools (Second Period, A.D. 1000–1650), of Čam sculpture (Parmentier, H., *Inventaire descriptif des monuments Čams de l'Annam*, Paris, 1909, Vol. II, pp. 19–22), the form being already fixed, but not yet at all decadent. The beard and cylindrical form of the headdress are both late features (Parmentier, *loc. cit.*, Vol. II, pp. 316, 317, 399), and characteristic of the Second Period: but this example is evidently earlier than the Śiva of Yaṅ Mum which "commence la série des figures déformées qui nous mèneront par Pō Rōmē aux statues funéraires du Binḥ Thūān." The head is apparently superior to any of the Čam Śaiva sculptures figured by Parmentier, *loc. cit.*, and in *Sculptures chames au Musée de Tourane*, Ars Asiatica, Vol. IV, 1922. On the apotheosis of kings, see Coedès, G., *Note sur l'apothéose au Cambodge*, *ibid.*, 1911.

Published: Denman W. Ross, *An example of Cambodian sculpture*, in Fogg Art Museum Notes, no. 2, 1922, fig. 8.

PLATE XLIII

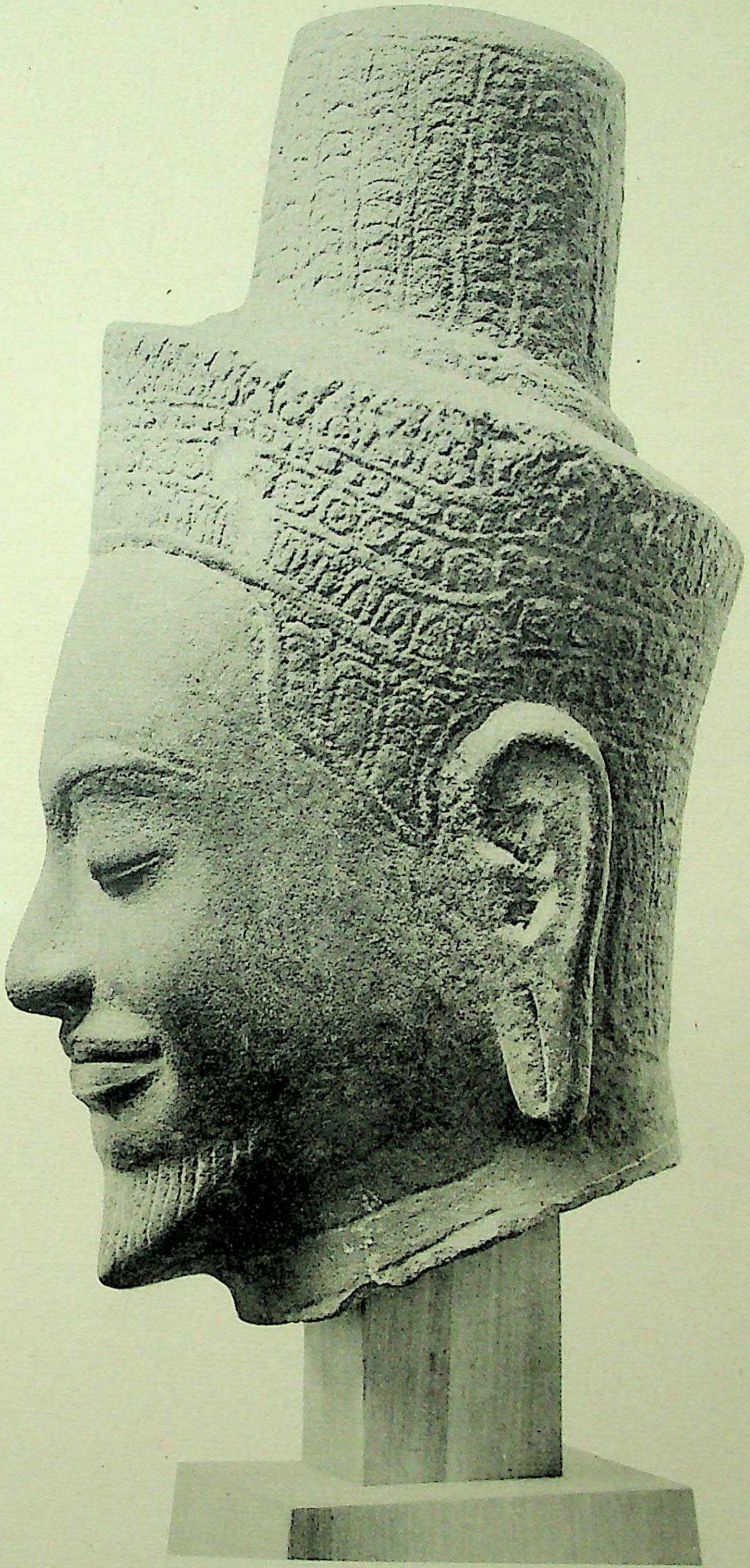
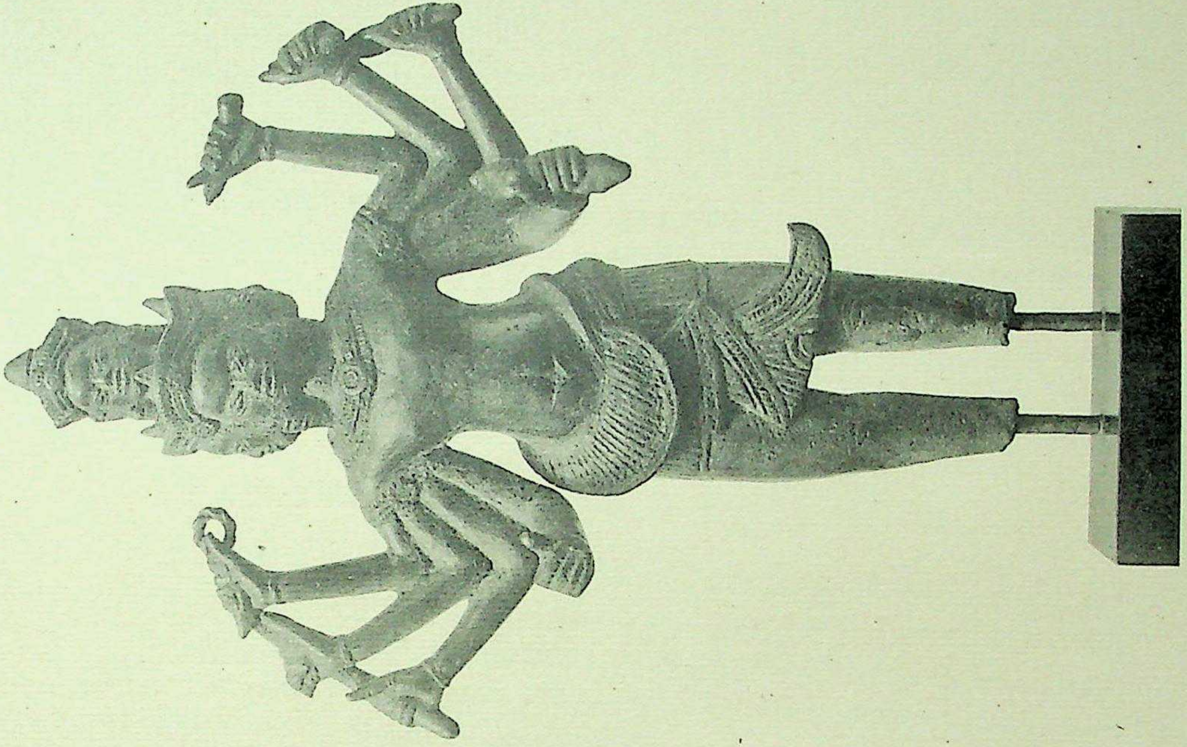


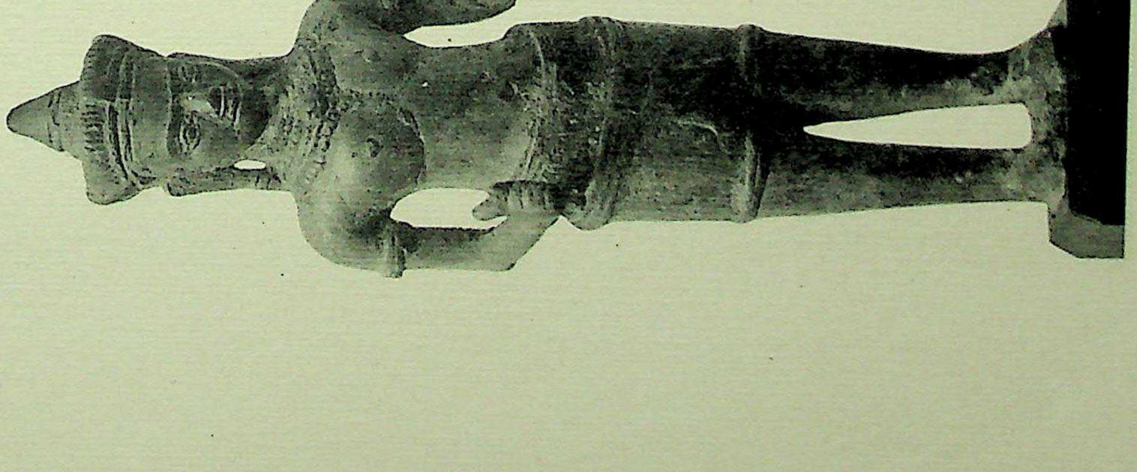
PLATE XLIII

Profile of M. F. A. **21.1072** (Pl. xlii).

PLATE XLIV



B



A

PLATE XLIV

A. **22.688.** Standing figure of Śiva. The two hands extended forward at right angles to the body, held in *śikhara* pose (fist closed and thumb raised); the right hand holding a flower (?). The hair dressed high, terminating in a cone. Jewellery (tiara, earrings, necklace, arm rings, bracelets); short drawers or loin cloth and girdle.

Bronze with green patina. Cambodian (Khmer). Twelfth to thirteenth century.

Height, .158 m. Ross Collection.

B. **22.689.** Standing figure of Śiva, five-headed and eight-armed, the two normal hands as before. Attributes: upper right hand, noose; upper left hand, trident; lower left hand, *vajra*, others not recognizable. Headdress and jewellery as before; loin cloth with effect of short drawers, and flaring sash. Feet and ankles missing.

Bronze with green patina. Cambodian (Khmer). Twelfth to thirteenth century.

Height of portion preserved, .179 m. Ross Collection.

For similar Cambodian bronzes see F(oucher), A., *Matériaux pour servir à l'Étude de l'art khmèr*, Bull. Comm. Arch. de l'Indo-Chine, pls. x, xi, xiii.

PLATE XLV

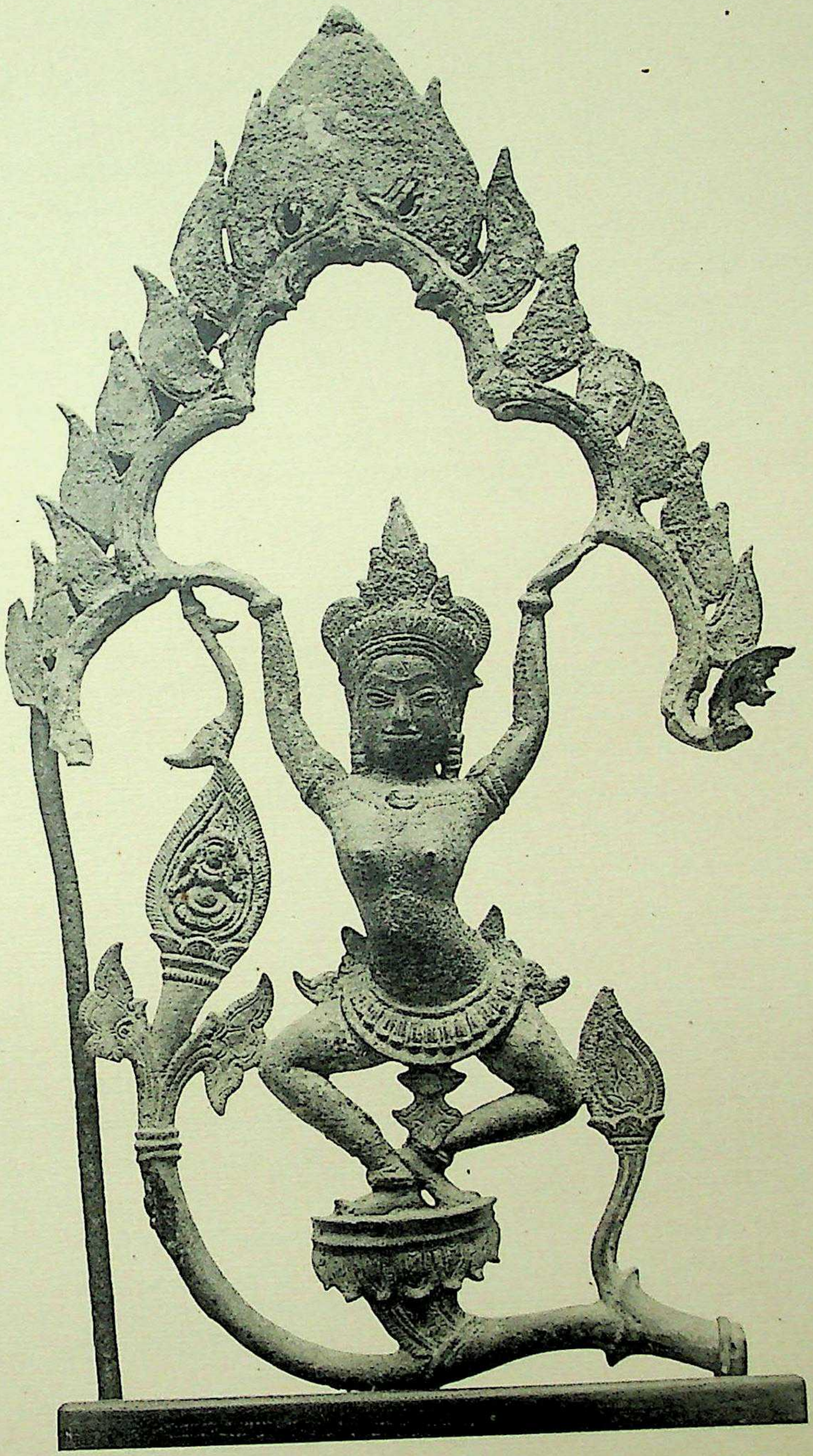


PLATE XLV

22.686. Dancing Apsaras. The dancing figure stands on an expanded lotus-like flower, springing from a flowering spray terminating in a half-opened bud revealing a similar but smaller female figure, concealed below the waist, and holding a flower in each hand. Above the dancing figure a trifoliate arch, flame-fringed, the lower corners terminating in dragon (nāga) heads of which that on the right alone survives. Part of a larger composition, possibly forming the crest of a standard: there is said to be another part of the same piece in the Museum at Pnom Penh.

The danseuse wears a pointed crest and a metal tiara, earrings, necklace, armlets, bracelets, metal girdle (over a loin cloth) and anklets. The hands are raised, palms upward. The indication of a third eye associates the figure with Śaiva cults.

A flowering spray, each flower disclosing a beautiful woman, fully or half revealed, is a motif of Indian origin, especially familiar in Sinhalese decorative art as *nārī latā* or 'woman vine.' In the Buddhist tale of the Brahman Kumāra, given in the *Kathāvastu Prakaraṇa*,* it is told that the Brahman became a forest dwelling hermit, after the Buddhist fashion, but fell from grace when he beheld one day, near his hermitage "in a creeper called *Nārī Latā* a full blown flower having the appearance of a woman, in all ways of perfect beauty." Thus the motif is to be associated with the old theme of the seduction of the hermit by a heavenly dancer, sent by the gods, who fear that their own place will be lost to the successful ascetic.

Here, and in Indian mediæval art generally, however, the motif has probably a purely decorative value.

Bronze. Cambodian (Khmer). Ninth to twelfth century.

Height, .393 m., width, .211 m. Ross Collection.

For Cambodian dancing figures in bronze cf. Groslier, G., *Recherches sur les Cambodgiens*, 1921, pl. XXVIII; for the possible use as standards, *idem*, p. 82; for the *nāga* in Cambodian art, *idem*, p. 250. See also Groslier, G., *Danseuses Cambodgiennes*, 1913.

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* Presumably the *Kathāvasthu*, the seventh book of the *Abhidhammapiṭaka;* ascribed to Tissa Moggaliputta, and of about the third century A.D. Not published, but see Coomaraswamy, A. K., *Mediæval Sinhalese Art*, p. 92.

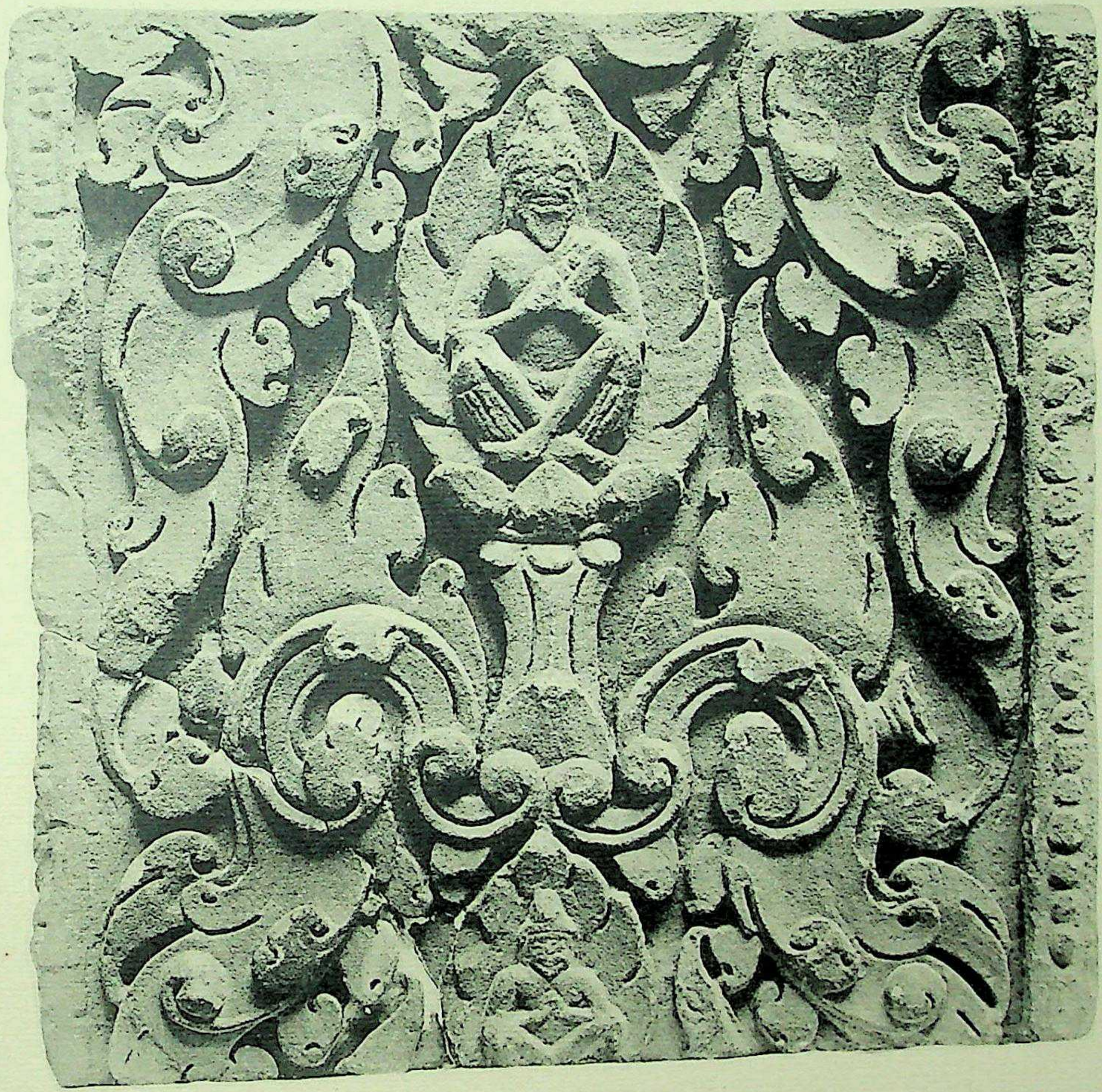


PLATE XLVI

21.2531. Architectural fragment, a panel with seated figures of Śaiva devotees, and floral ornament.

Grey sandstone. Cambodia (Khmer), Angkor. Tenth century?

Dimensions, .388 × .404 × .75 m. Ross Collection.

PLATE XLVII

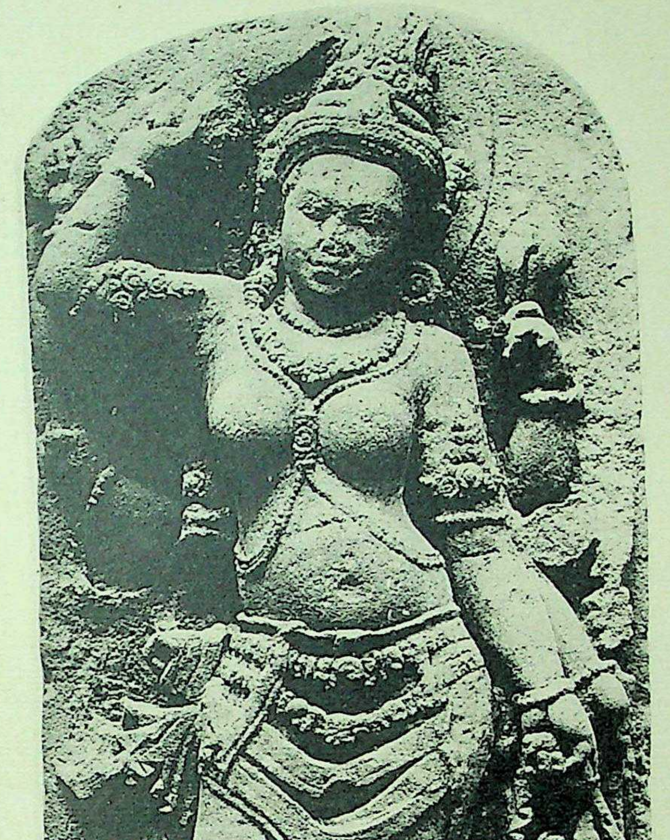


PLATE XLVII

17.1014. Caṇḍī (Cāmuṇḍā, Durgā): a tāmasik form of Devī, as Mahiṣamardinī, slaying the *asura* Mahiṣa. Caṇḍī is eight-armed, several of the hands being broken away: those remaining carry the discus (*cakra*), sword (*khaḍga*), conch (*śaṅkha*) and noose? (*pāśa*). She wears an elaborate tiara (*uṣṇīṣa bhuṣaṇa*) jewels, girdles and a thin muslin *dhotī*. Oval nimbus (*śirascakra*) behind the head. The right and left earrings differ, the right being masculine, the left feminine, indicating the combination of both elements in the mother-divinity. She stands upon the bull Mahiṣa from which the *asura* emerges in the form of a dwarf with a shield and short sword.

Coarse black basalt, in high relief against a thick round-topped slab. Java (Singosāri?). Twelfth to thirteenth century.

Height, 1.090 m., diameter 0.445 m. Ross Collection.

For the story of the battles between Durgā and the *asuras*, including Mahiṣāsura, see the *Mārkaṇḍeya Purāṇa, Cāṇḍī Parva*: also the *Mahiṣamardinī stotra* of the *Tantrasāra*, translated by Avalon, A., *Hymns to the Goddess*, p. 88; and the *Sanskrit poems of Mayura*, translated by Quackenbos, N. Y., 1917.

These conflicts have been constantly represented in Hindu art from the eighth century (Māmallapuram) onwards.

Published: *Mythology of all Races* (ed. L. H. Gray), Vol. VI, *Indian, Iranian*, Boston, 1917, pl. I and p. 118. Also Handbook of the Museum of Fine Arts, 1919. Compare Juynboll, H. H., *Javanische Altertümer*, Leiden, 1909, pp. 15–18 and pl. IV, 2, and Pleyte, *Indonesian Art*, pl. VI, 2.

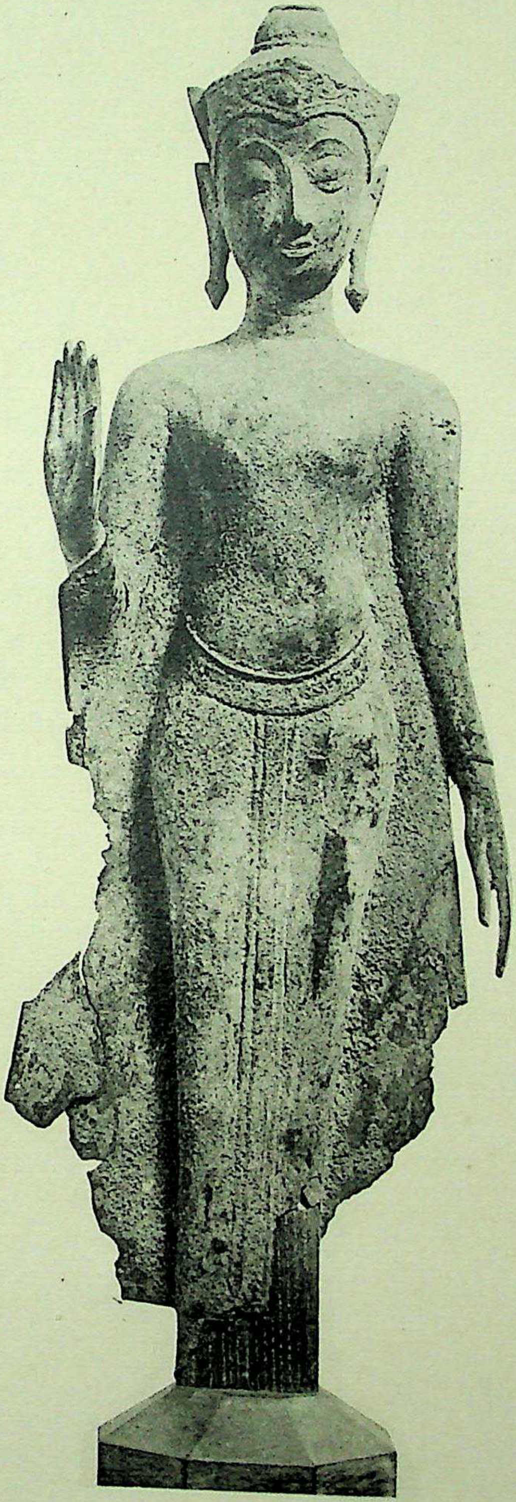


PLATE XLVIII

19.691. Standing figure of a Buddhist personage, perhaps Dīpaṅkara Buddha. In monastic robes, but with crown and earrings; the right hand raised in *abhaya mudrā*, the left pendent. The feet and part of the robe and the flame proceeding from the *uṣṇīṣa* broken away.

Bronze. Siamese. Twelfth to fourteenth century (late Sukothai-Savankalok period).

Height, 0.374 m. Wetzel Collection.

Cf. Fournereau, L., *Le Siam ancien*, Paris, 1905–08, Vol. I, pl. xxxi.

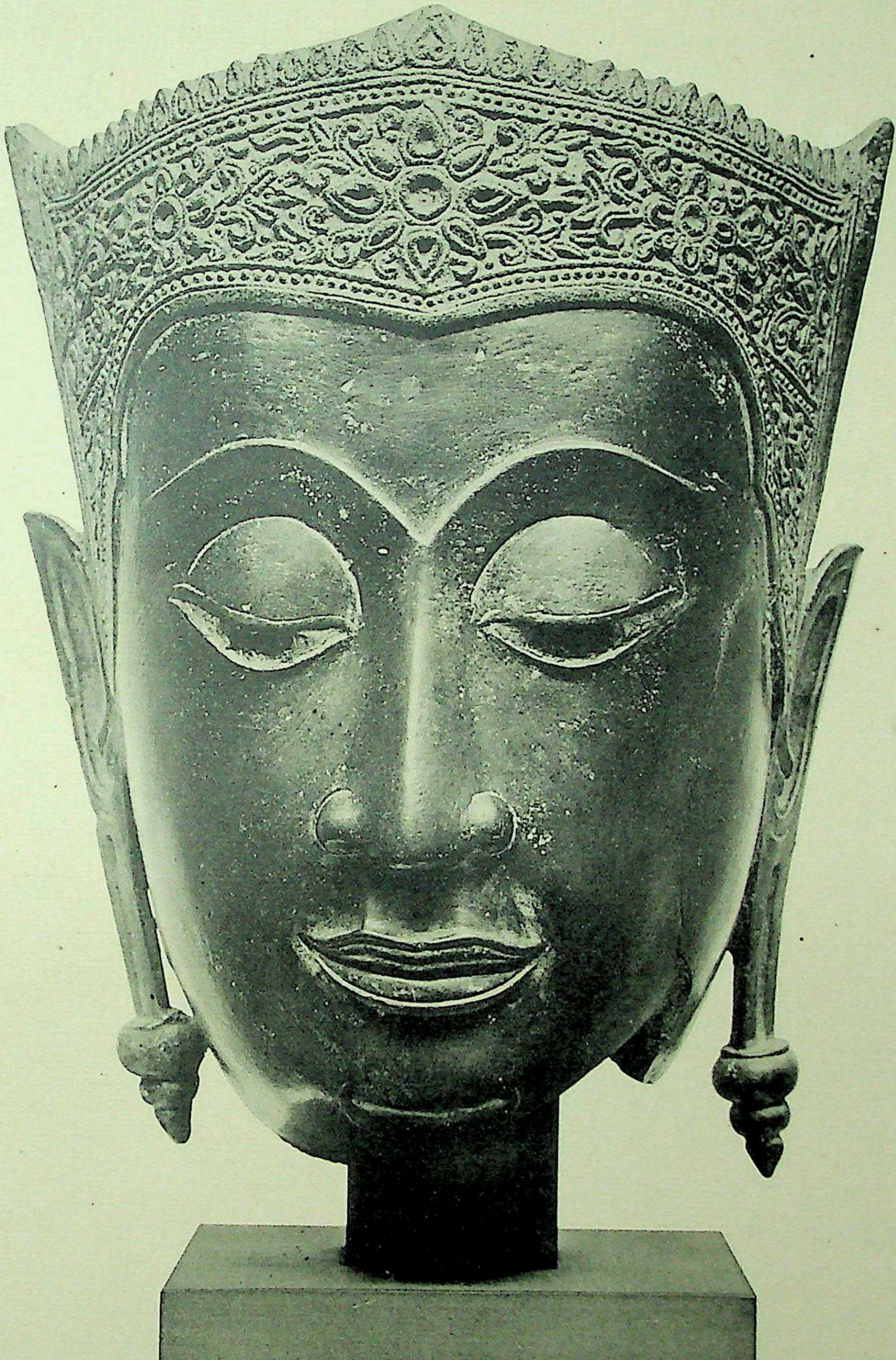


PLATE XLIX

17.837. Head of a Buddhist personage, probably from a standing figure: the whites of the eyes are inlaid with mother-of-pearl.

Thin bronze over earthy core. Siam. Fifteenth century? (Early Ayuthia period.)

Height, .327 m. Ross Collection.

PLATE L

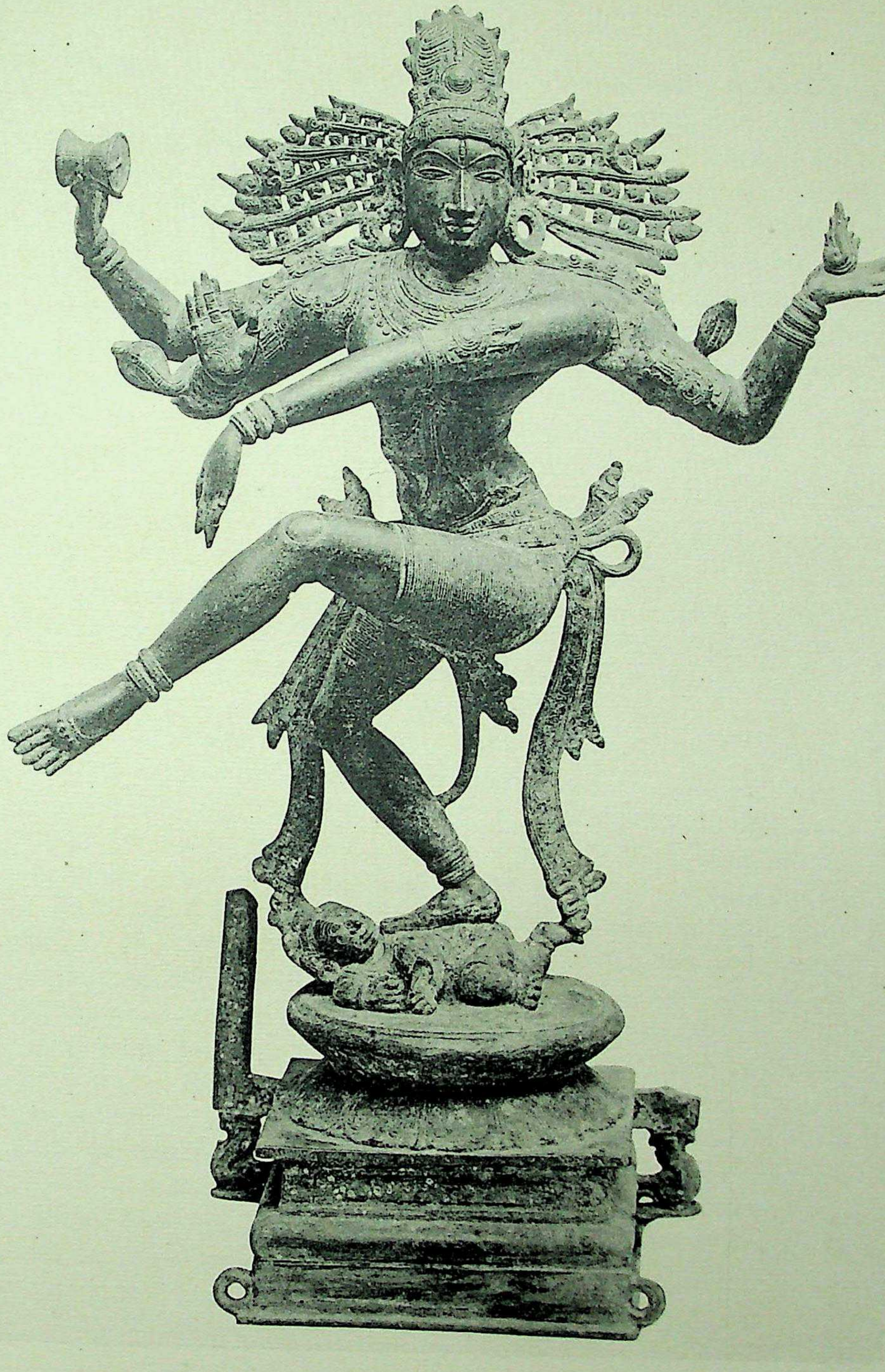


PLATE L

21.1829. Śiva as Naṭarājā: four-armed dancing figure, supported by an Apasmāra Puruṣa, and lotus pedestal, the encircling glory (*tiruvāsi*) lacking. The deity is three-eyed and four-armed, the lower right hand in *abhaya hasta*, giving assurance to the worshipper, the upper right holding the drum (*ḍhakka*), signifying creation, the upper left hand holding a flame, signifying involution, the lower left arm stretched across the body on the dancing pose known as *gaja* or *daṇḍa hasta*, the hand pointed to the raised foot, as the refuge of the worshipper. The hair dressed high, bearing a skull, the lower locks, bearing figures of Gaṅgā and the crescent moon, whirling in the dance. Elaborate jewellery, the earrings differing on the two sides, indicating the existence of Śiva's śakti (Devī, Pārvatī) as an essential part of his being.

Copper. Southern India. Fifteenth century.

Height, .915 m. From the Beardsell Collection. Marianne Brimmer Fund.

It is established by many texts that the dance of Naṭarājā represents the cosmic activity of God, by his 'Five Actions' (Pañcakṛtya), the Creation, Maintenance, and Destruction of the Universe and Embodiment and Release of Souls.

Coomaraswamy, A. K., *Bronzes in the Colombo Museum*, Colombo, 1914; the *Dance of Śiva*, in Siddhānta Dīpika, Vol. XIII, 1913; also in *The Dance of Śiva*, New York, 1918. Rao, T. A. G., *Elements of Hindu Iconography*, Vol. II (where many examples of Naṭarājās and other dancing figures are described and illustrated); also Rodin, A., Coomaraswamy, A. K., Havell, E. B., and Goloubew, V., *Sculptures çivaites de l'Inde* ('Ars Asiatica' Vol. III, 1920) with large detailed reproductions of the Madras Museum figures: India Society, *Eleven Plates*, London, n. d. (Lord Ampthill's examples): Sastri, S. K., *South Indian gods and goddesses*, Madras: Arunachalam, Sir P., *Polonnaruwa bronzes and Śiva worship and symbolism*, Journ. Ceylon Br. Roy. As. Soc., Colombo, 1917: Gangoly, O. C., *South Indian bronzes*, Calcutta, 1915: Hadaway, W. S., *Notes on the composition of line in Naṭarājā images*, Rūpam, no. 9, and *Note on a dated Naṭarājā from Belur*, Rūpam, no. 10, 1922; Fournereau, L., *Le Siam ancien*, Paris, 1905–08, Vol. I, pl. xxvii; H. H. F. J., *Nataraja, prince of dancers*, in Pennsylvania Museum Bulletin, No. 73, 1923.

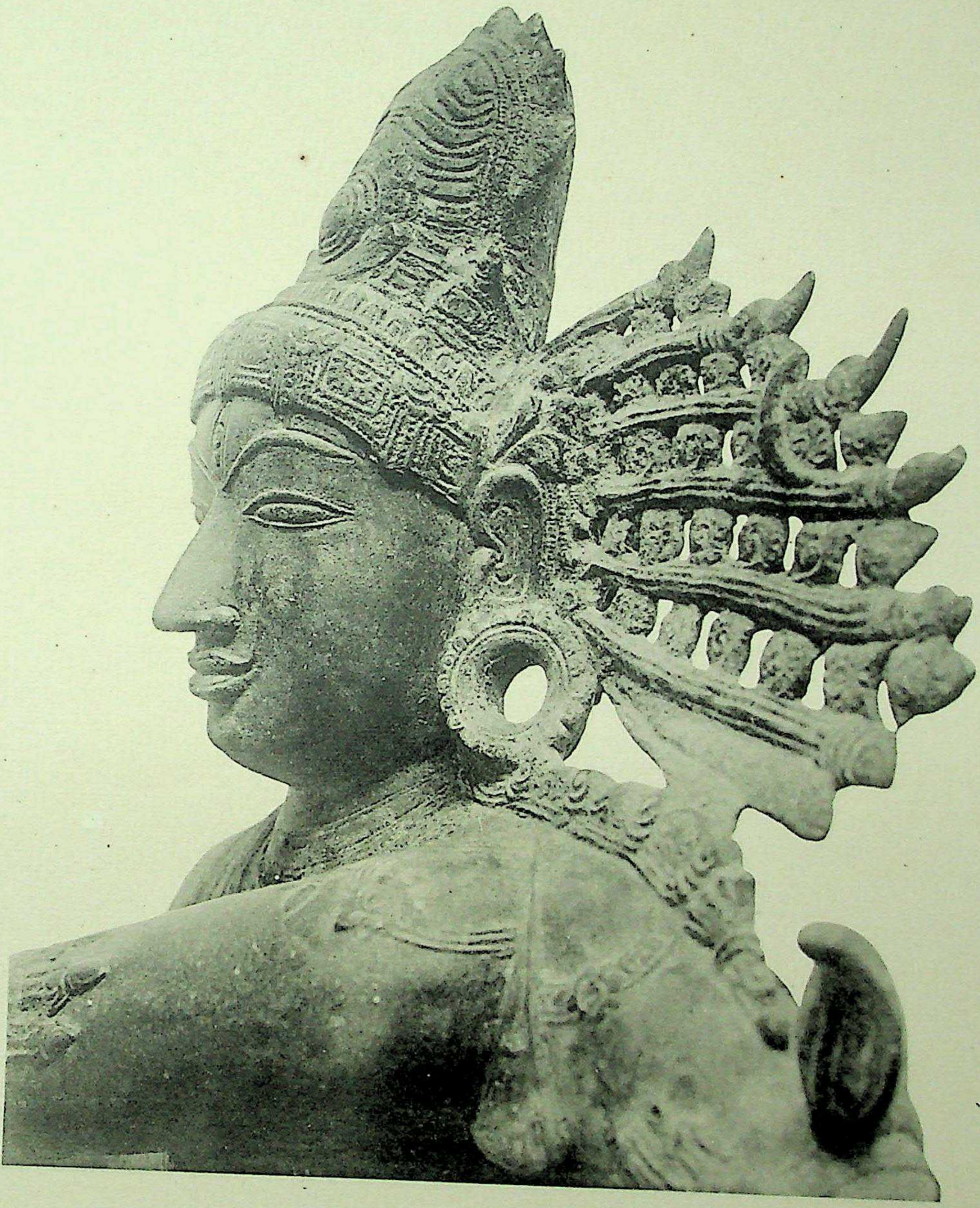


PLATE LI

Profile of the head of **21.1829** (pl. L).

PLATE LII

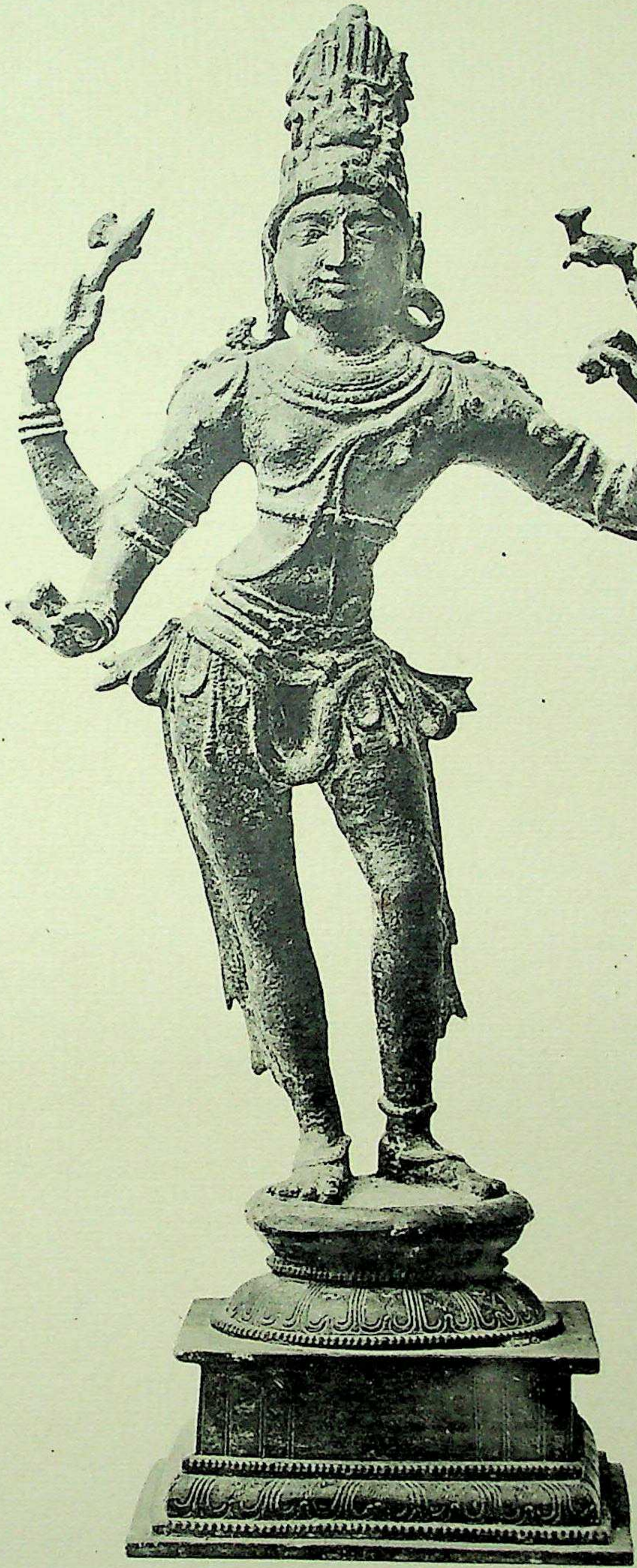


PLATE LII

21.1826. Śiva (*Vīṇādhara-dakṣiṇā-mūrti*) as teacher of music. Three-eyed, four-armed standing figure in *sama* or *ābhaṅga* pose, the lower right and lower left arms held as if playing the *vīṇā*, the upper right hand in *kartarī mukha* pose holding the axe (*paraśu* or *taṅka*) the lower right hand in the same pose holding the black buck (*mṛga*). The hair is dressed high (*jaṭā mukuṭa*) and bears the crescent moon, and perhaps the skull: a lotus-formed disc (*śiras-cakra?*) at the back of the head. Costume consisting of very short tight drawers and a sash knotted at the sides: and elaborate jewellery, the earrings different on the two sides. On a modern pedestal (*padmapīṭha* on *bhadrapīṭha*).

Copper. Southern India. Sixteenth to seventeenth century. From the Beardsell Collection.

Height, .522 m. Marianne Brimmer Fund.

Śiva, as teacher of the *śāstras* (scripture) generally, of *jñāna* (illumination), of *yoga* (union), and of music, is known as *Dakṣiṇāmūrti*: there being four types of images, according to the subject of instruction. The *Dakṣiṇāmūrti* aspect of Śiva is always invoked by students of the sciences and arts.

Other examples of this form of Dakṣiṇāmūrti are illustrated in Rao, T. A. G., *Elements of Hindu Iconography*, Vol. II, pls. LXXX and LXXXI; Gangoly, O. C., *South Indian bronzes*, pls. I and XIV–XVI.

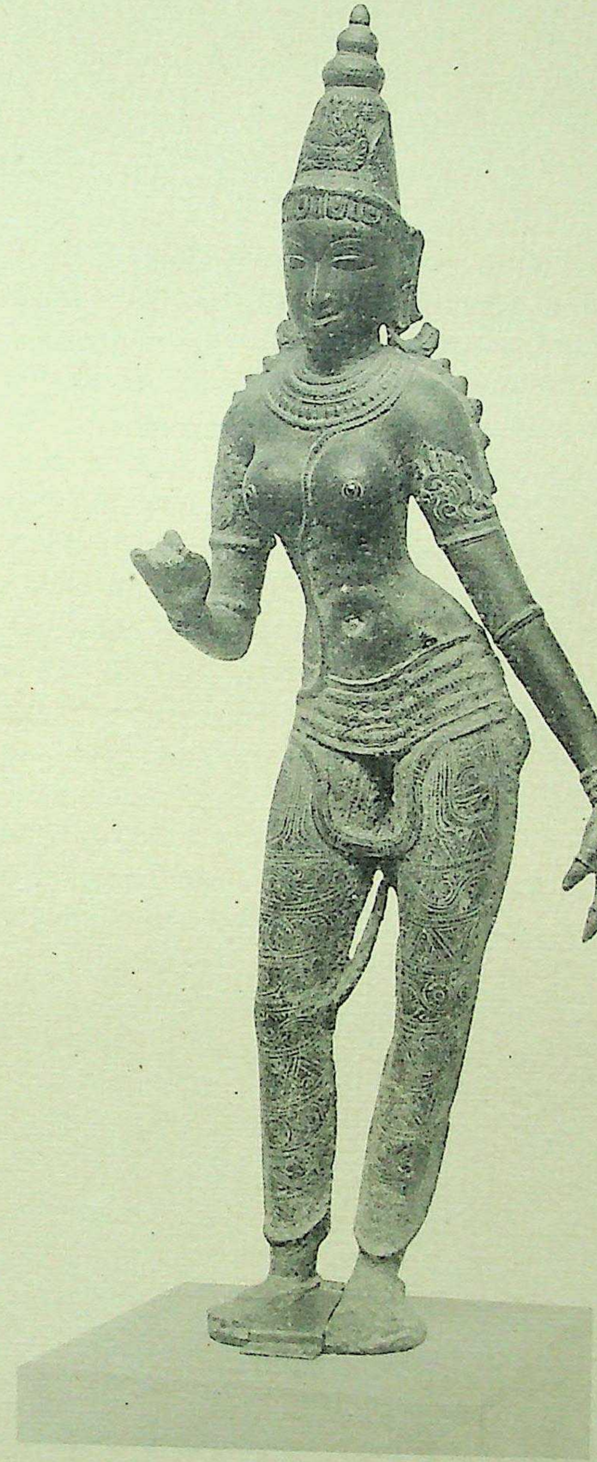


PLATE LIII

21.1820. Devī as Umā (Śivakāmī): standing figure in *ābhaṅga* inclined to proper left, the r. h. raised in *kaṭaka* pose, the left pendent (*lola hasta*). The goddess appears to be wearing trousers of printed material or batik, joined at each side of the leg: but the projecting folds of material at the left groin and at the back suggest a *dhotī*. The elaborate jewellery consists of a high crown (*kirīṭa mukuṭa*), the tiara (*uṣṇīṣa bhuṣaṇa*) portion of which is fringed with pearls which hang in festoons on the forehead, the finial (*śikhāmaṇi*) with three diminishing rings; crocodile earrings (*makara kuṇḍala*), around the throat a cord (*maṅgala sutra*) with marriage symbol (*tāli*), other necklaces (*ratna hārā*, etc.), armlets, bracelets, rings, anklets, a jewelled girdle (*mekhala*) with *kīrti mukha* clasp and from which hang pearl festoons, below this a narrower girdle (*kaṭibandha*) hanging in a loop; and a sacred thread (*yajñopavīta*) consisting of a single row of beads or pearls. The usual lotus plaque (*śirascakra?*) at the back of the head appears to have been separately cast and is now missing.

Copper. Southern India. Fourteenth to fifteenth century.

Height, .590 m. Gift of Sir William Beardsell.

PLATE LIV

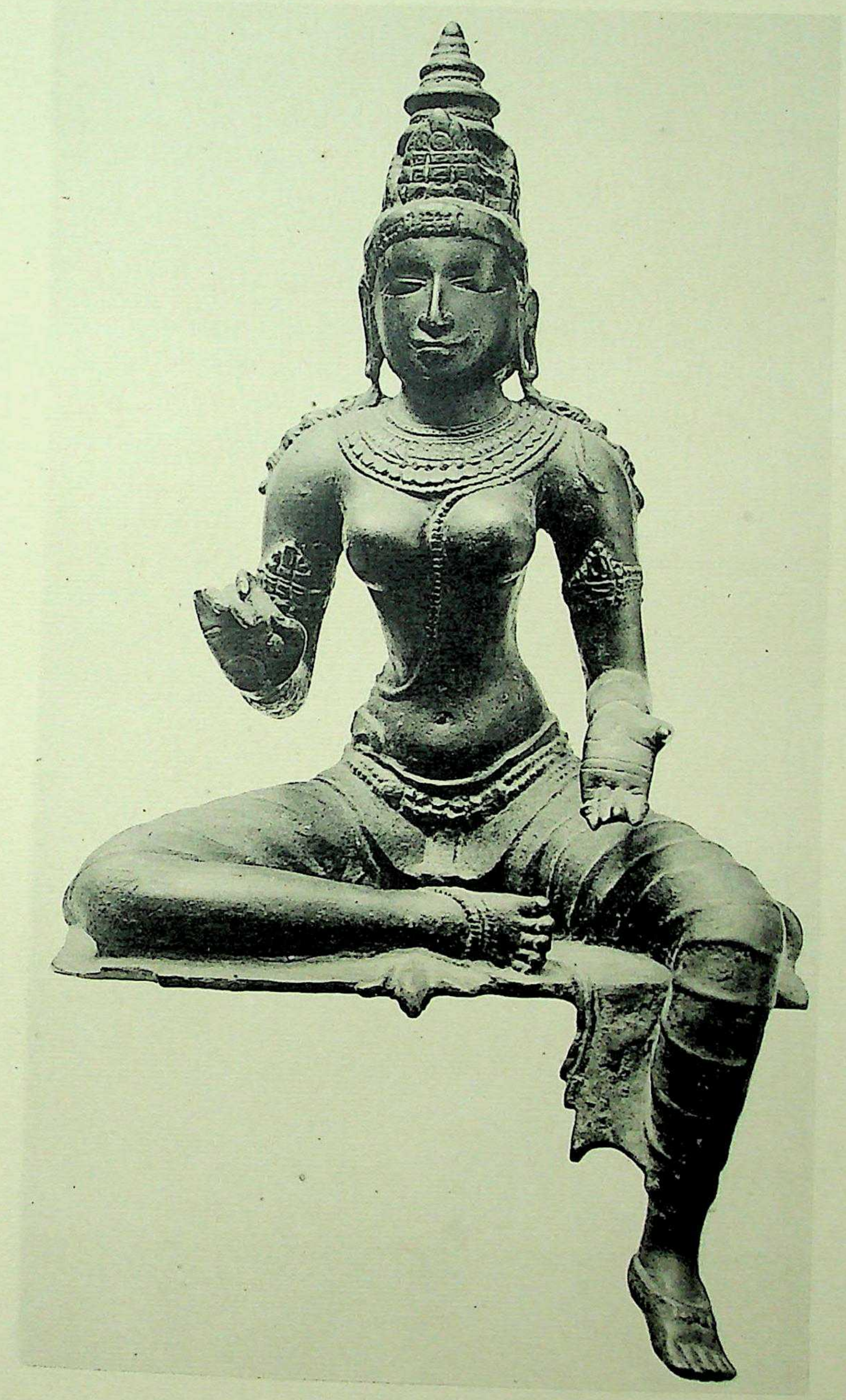


PLATE LIV

21.1827. Devī as Umā, seated at ease (*lalitāsana*), the left leg pendent, the r. h. in *kaṭaka* pose, as if holding a flower, the left in *varada* pose (charity). The goddess wears a *dhotī*, and jewellery as follows: high crown (*kirīṭa mukuṭa*) terminating in diminishing rings, and circular lotus plaque (*śirascakra?*) at the back of the head; crocodile earrings (*makara kuṇḍala*), necklaces, armlets, bracelets, rings, girdle (*kaṭibandha*) and anklets (*nupura*) with bells; sacred thread (*yajñopavīta*) consisting of a single row of pearls or circular beads.

Copper. Southern India. Twelfth to fourteenth century.

Dimensions, .422 × .254 × .195 m. From the Beardsell Collection. Marianne Brimmer Fund.

Published: Smith, V. A., *History of Fine Art in India and Ceylon*, Oxford, 1911, fig. 175 (assigned to twelfth century).

PLATE LV

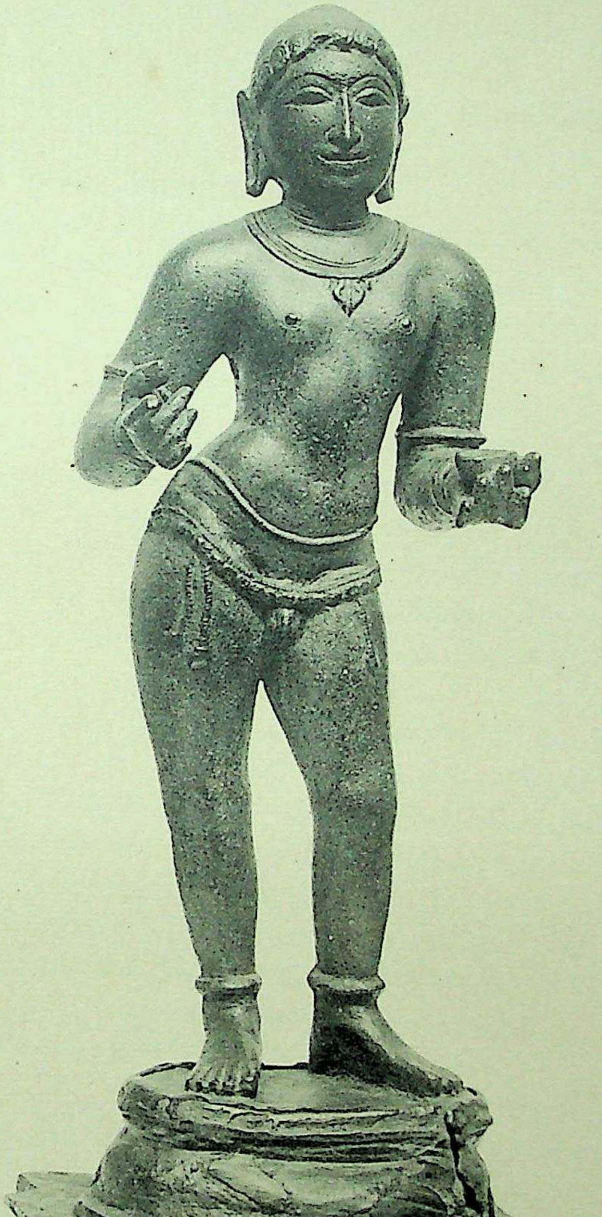


PLATE LV

17.1095. Figure of a boy, probably Tiru Jñāna Sambandha Swāmi, a Śaiva saint, standing, nude except for jewellery, the right hand extended, a bowl in the left. The possibility of an identification of this figure as an infant *Kṛṣṇa* has also been suggested.

Copper, with greenish and earthy patina. South Indian. About fourteenth century.

Height, 0.465 m. Ross Collection.

Tiru Jñāna Sambandha Swāmi is next to Māṇikka Vāçagar the most popular of the Tamil Śaiva saints and psalmists. His image is daily worshipped in a majority of the Śaiva temples. The legend relates that at the age of three, while his father was bathing, he was left alone on the *ghāṭ* (at Shikali, in the Tanjore district); in response to his cry, the goddess of the place appeared and gave him a cup of her own milk. When the father returned, the child pointed in the direction in which the goddess had vanished and uttered a hymn which now stands first in the great collection called *Tevāram*. He became a wandering preacher, a great opponent of the Buddhists, and reëstablished the Śaiva faith in Madura. On the day of his wedding he was translated bodily to heaven, with the bride and all the guests.

Tiru Jñāna Sambandha, however, is more usually represented as carrying in his hands the pair of cymbals which he is said to have received from Śiva, and with which he went about singing hymns of praise.

There is some uncertainty about his date, but little doubt that he lived in the seventh century A.D. For the story and date, see Sundaram Pillai, *Some Milestones in the History of Tamil literature, or The Age of Tiru Jñāna Sambandha*, Tamilian Antiquary, no. 3, pp. 4, 60; Farquhar, J. N., *Outline of the religious literature of India*, 1920, p. 196; Aiyangar, M. S., *Tamil Studies*, 1914, pp. 402, 409.

Other images of Tiru Jñāna Sambandha Swāmi are illustrated in Coomaraswamy, A. K., *Bronzes from Ceylon*, fig. 20, Colombo, 1914; India Society, *Eleven Plates* (of Indian Sculpture) London, n. d., pl. IV: and Havell, E. B., *The Zenith of Indian Sculpture*, Ostasiatische Zeitschrift, Vol. I, 1912–13, fig. 6.

PLATE LVI

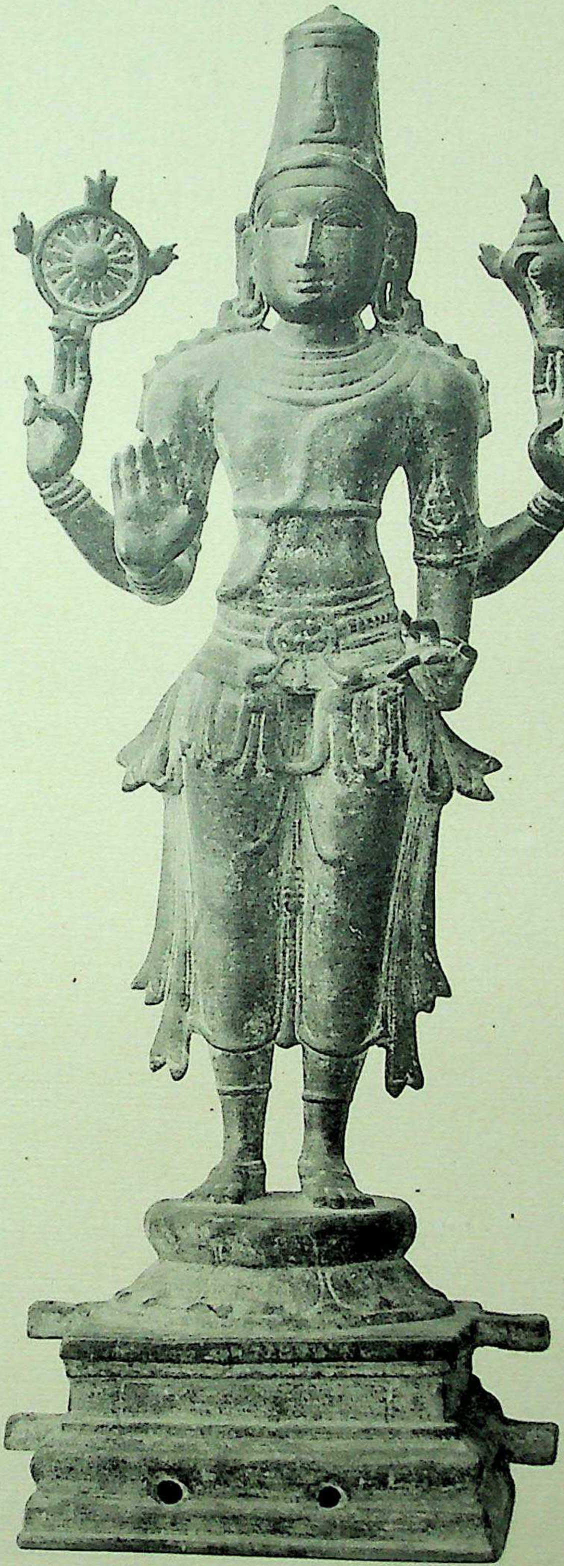


PLATE LVI

21.1833. Viṣṇu, standing figure, erect, four-armed: lotus pedestal on square base with rings for attachment when carried in procession. The lower right hand in *abhaya hasta*, the upper right hand in *kartarī mukha*, raised to the shoulder with discus (*cakra*), the upper left hand in the same position with conch (*śaṅkha*), the lower left hand approximately in *sūci hasta*. The arms bifurcate from the elbow.

Brass. Southern India. Fourteenth century?

Height, 0.635 m. From the Beardsell Collection. Marianne Brimmer Fund.

A relatively early date is suggested for this figure by several features, particularly the simple form of the crown, and of the *cakra* and *śaṅkha*, which are provided with flames, but without streamers or ribbons: on these points, cf. Jouveau-Dubreuil, G., *Archéologie du sud de l'Inde*, tome II, Paris, 1914, ch. 2, *L'Iconographie Vichnouite*, with figures 15 and 17.

PLATE LVII

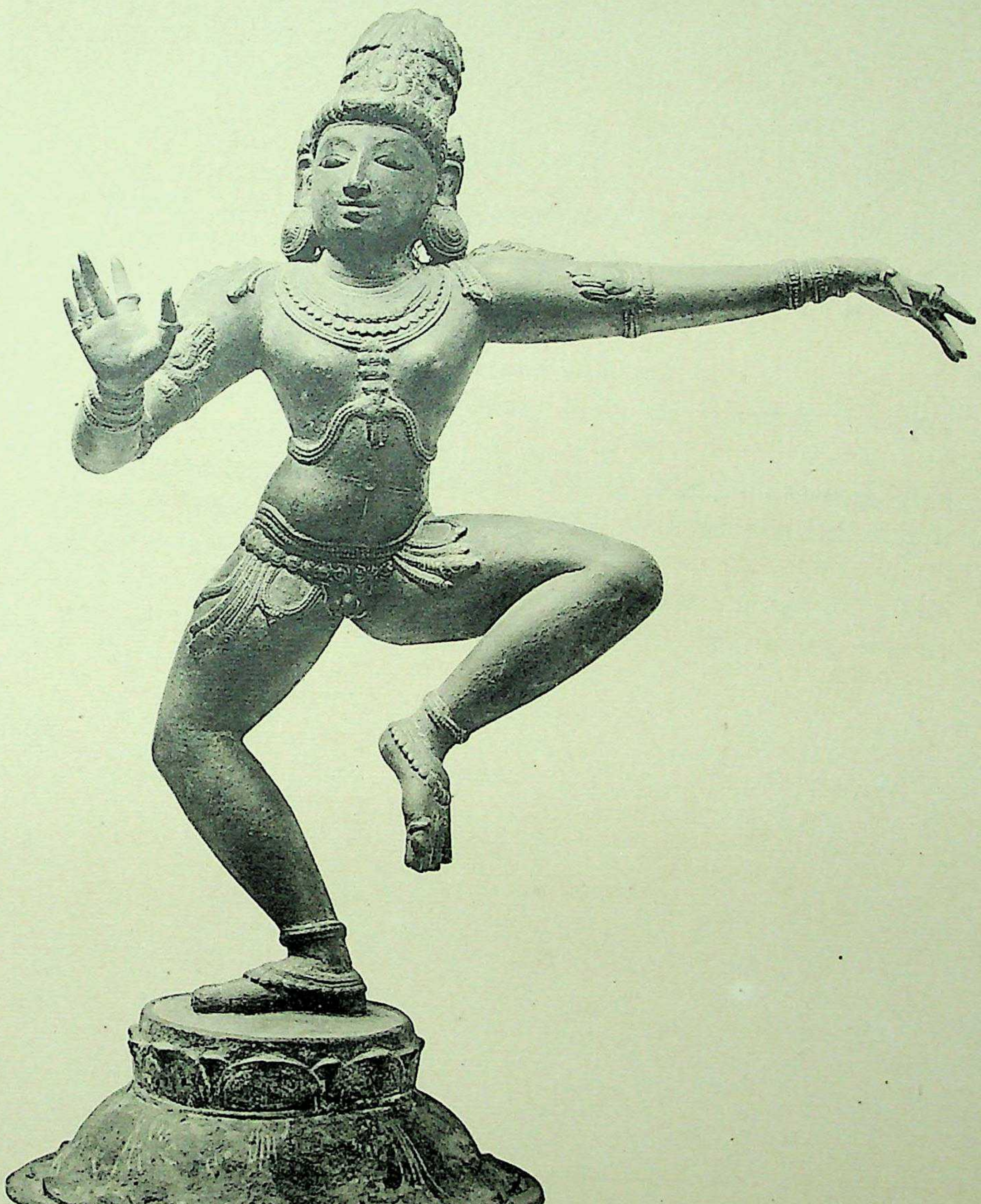


PLATE LVII

21.1825. Kṛṣṇa (*Navanīta-nṛtta mūrti*): the child Kṛṣṇa as butter thief, dancing. The left arm extended horizontally, the right raised approximately in *sūci hasta,* the left foot raised. Nude except for jewellery. Lotus pedestal.

Copper. Southern India. Sixteenth century?

Dimensions, .472 × .354 × .200 m. From the Beardsell Collection. Marianne Brimmer Fund.

A well-known episode of the Kṛṣṇa *enfances*: Kṛṣṇa is known as *Makkan-choṛ,* butter thief, for his constant habit of stealing butter and curds in his foster-mother's house.

A very similar example in the Goloubew collection is figured in *Viśvakarmā,* pl. 49: others in Rao, T. A. G., *Elements of Hindu Iconography,* Vol. I, pt. 1.

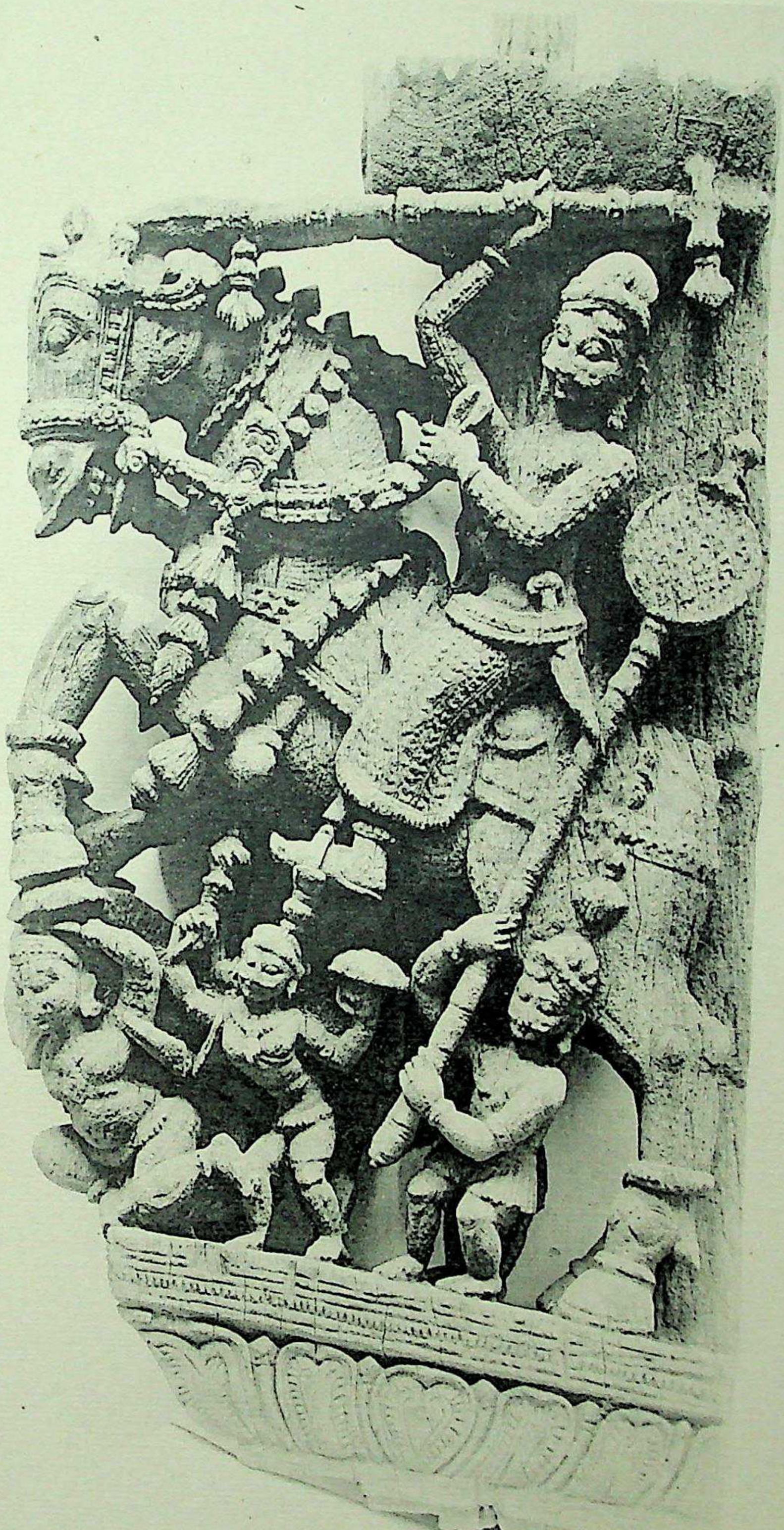


PLATE LVIII

21.1838. Bracket from a temple car: on each side an armed rider on the rearing horse, with three attendants.

Wood. Madura (South India). Seventeenth to eighteenth century.
Height, .765 m. Marianne Brimmer Fund.

PLATE LIX

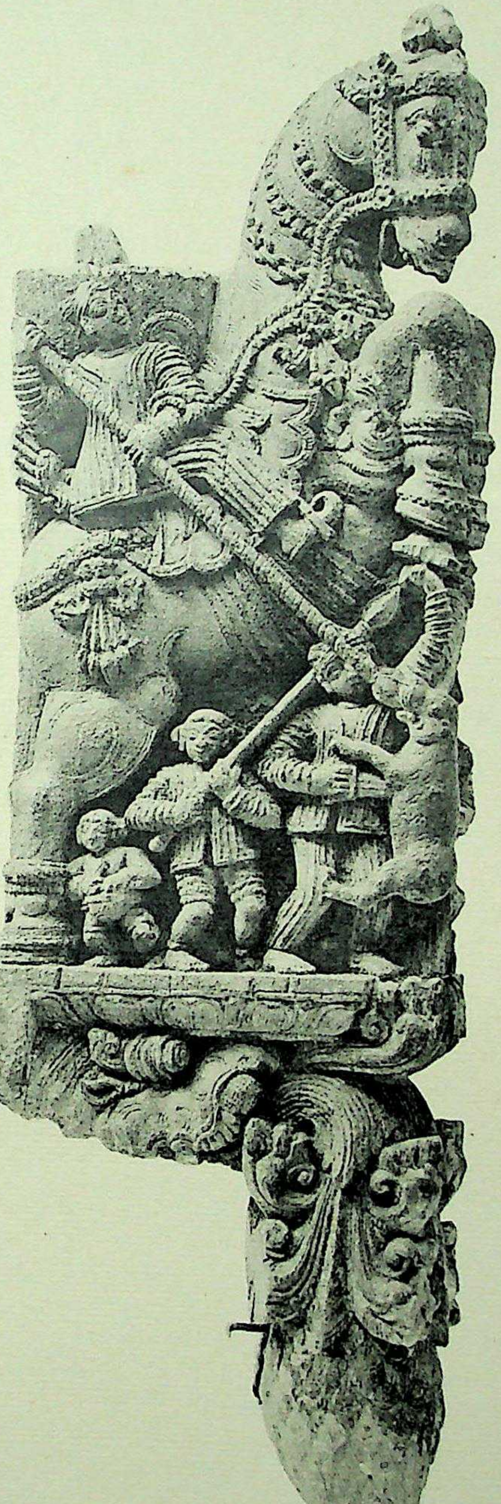


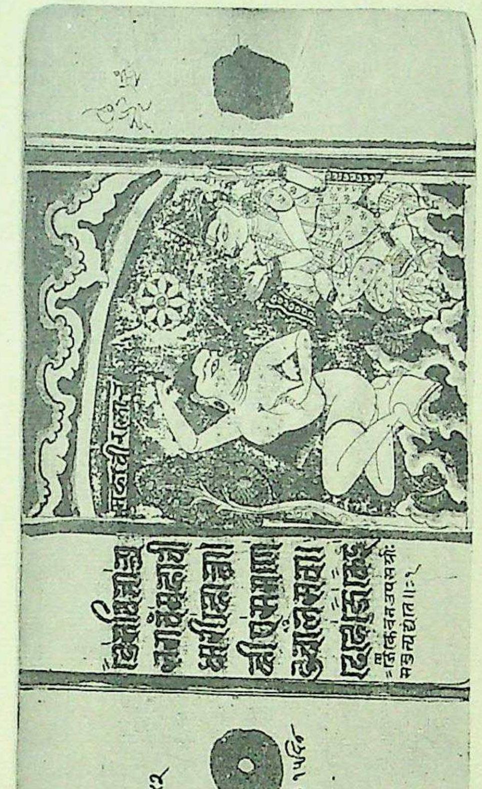
PLATE LIX

21.1485. Bracket from a temple car; a rearing horse, half *affronté*, with a rider on each side. The rider on one side with a long spear thrusting at a panther below: on this side three, on the other, four attendant figures; of these the two foremost are plunging daggers (*kaṭāra*) into the panther's belly. Below the lotus petal moulding a floral pendant issuing from the mouth of a *makara* and terminating in a pine-apple form. Most of the figures wear coats and trousers, and turbans, showing, perhaps, Mug͟hal or Marāṭhā influence.

Wood. Tirupati. Seventeenth century.

Dimensions, .95 × .18 × .28 m. Gift of the Government Museum, Madras, 1921.

A



B

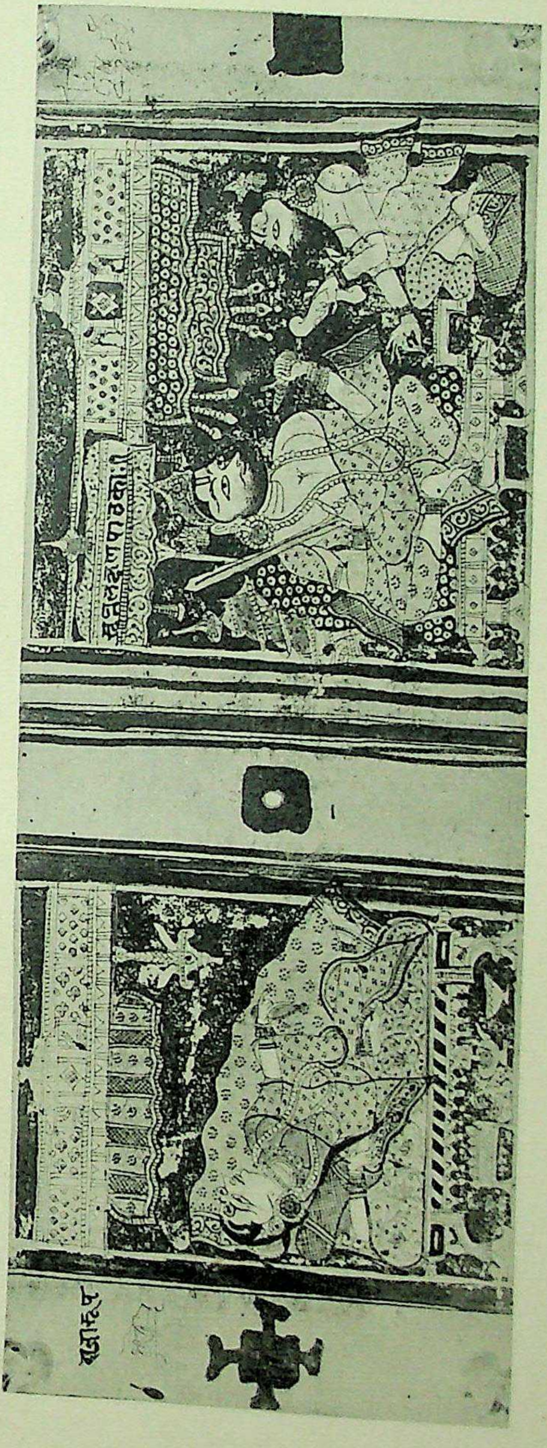


PLATE LX

17.2276. Two leaves of a manuscript of the *Kalpa sūtra* (Lives of the Jinas), above, f. 49 with text, and a representation of the Dīkṣā (tonsure) of the Mahāvīra. The Jina is seated beneath the *aśoka* tree, in a rocky landscape, plucking out his hair; he is attended by Indra who receives the discarded secular robes and provides those of a monk. Legend: *Mahāvīra loñca.* Below, the interpretation of the Fourteen Dreams of the Rāṇī Triśalā. On the left, the queen reclining; she is understood to be listening, although not visible from the audience hall; on the right, the king (Rājā Siddhārtha) enthroned, a Brāhman before him expounding from a book of divination. Legends: *Rājā rūpam* and *Svapna lakṣaṇa pāṭhakaḥ.*

The ground color is scarlet, the figures yellow, the other colors employed being crimson, green, two shades of blue, black and occasionally white and bronzy gold.

Thick paper. Western India (Pātan in Gujarāt?). Fifteenth century. Leaves, .28 × .025 m. Ross-Coomaraswamy Collection.

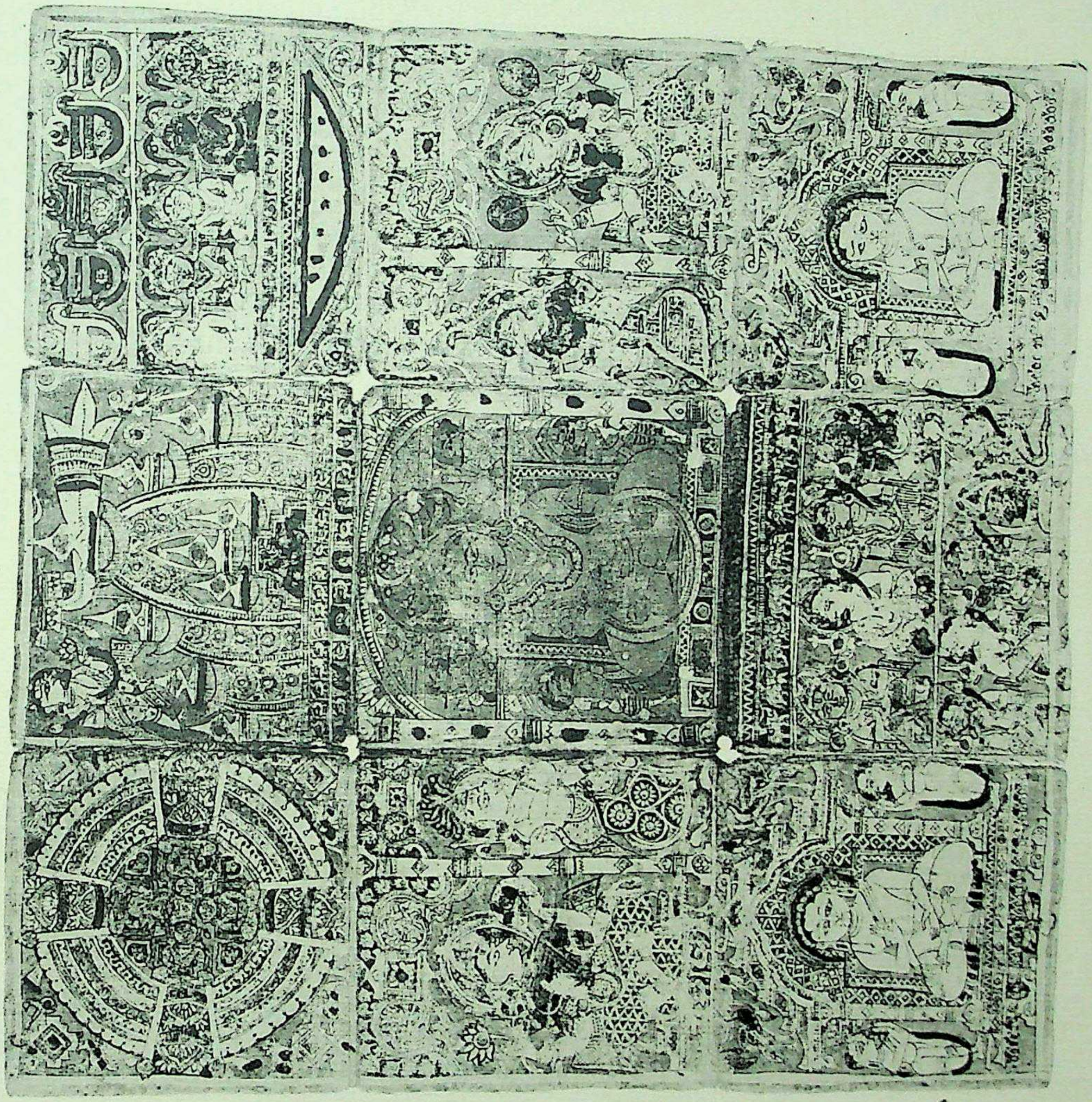


PLATE LXI

17.2295. Painting on cotton representing in the centre and central upper compartment the Jina Pārśvanātha enthroned in a temple, and in the surrounding compartments, deities, saints and symbols. Upper left compartment, the Samavasaraṇa of Śrī Pārśvanātha; upper right compartment, the Pañca-tīrtha or Pañcapad, viz., five oṁkāra ideographs and five seated siddhas, above the *Siddha śilā*; centre left, Indra and the Nāga Dharaṇendra; centre right, the Yakṣinī Padmāvatī and the goddess Ambikā; lower left, Suddharma Swāmi (?); lower centre, undetermined; lower right, Gautama Swāmi (?).

Colors, scarlet ground, yellow flesh, and crimson, pink, blue, black, and white; the central figure upon a gold leaf square. At the back is a *nandiyāvarttā* diagram.

Gujarāt. Sixteenth century.

Dimensions, .30 × .31 m. Ross-Coomaraswamy Collection.

PLATE LXII

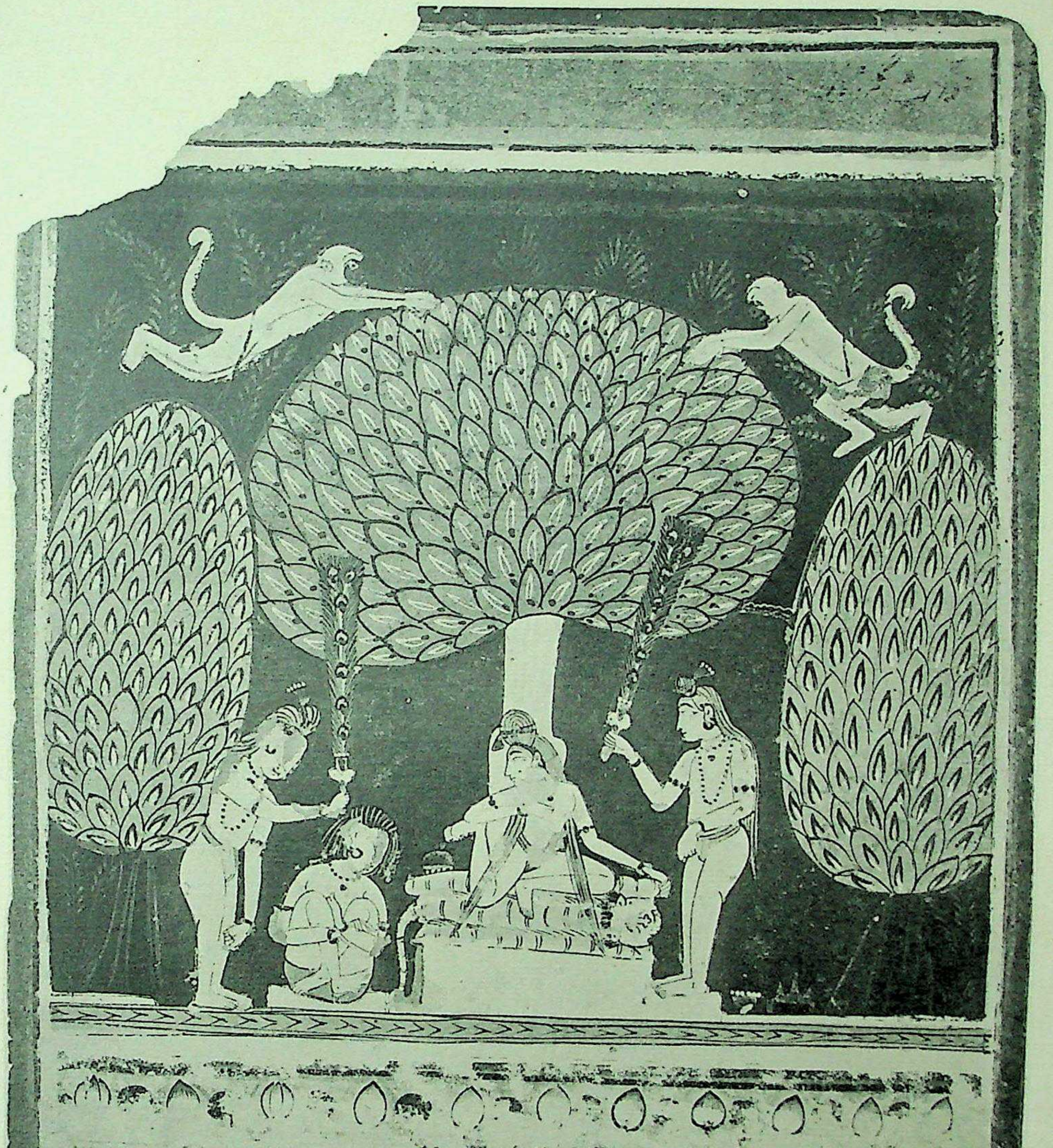


PLATE LXII

22.684. Gandhārī ('Gandhāra') Rāgiṇī (a musical mode). A Śaiva ascetic seated on a tiger skin beneath a tree beside a lotus pond; beside him, seated on the ground, with raised knees supported by her arms, a female ascetic (*yoginī*) looking up. Two disciples standing, with peacock feather fly-whisks; two monkeys springing from tree to tree. Day scene.

Paper. Rajput, Rajasthanī. Sixteenth century.

Dimensions, .170 × .221 m. Ross Collection.

From a series of pictures illustrating a Hindī *Rāgmālā* or Garland of Verses describing the musical modes, usually thirty-six in number. The text, inscribed in Nāgarī characters at the back, indicates that the *yoginī*, filled with love-longing, gazes upon her lord (*svāmi*) and is united to him in thought. The situation is precisely that of Pārvatī, practising austerities in order to regain the love of Śiva, and this may well be the underlying sense of the picture.

For a general account of the Indian musical modes, see Fox-Strangways, A. H., *The Music of Hindostan*, Oxford, 1914. For the *Rāgmālās* see Coomaraswamy, A. K., *Rajput Painting*, Oxford, 1916; and Kannoomal, *Notes on Raginis*, in Rūpam, no. 11, 1922.

Literal translation of the text:

> Tossed in the sea of love-longing, unable to support (her woes), the form of Gandhāra is of one devoted to austerity;
> Lovely is her head with its mass of tangled locks, and brightly shines the sandal paste upon her body.
> Fixedly she gazes, sealing her eyes upon the utter darling of her heart,
> Dwelling in the forest by a lotus lake, in russet garb, with wasted frame,
> Supported by a *yoga paṭṭā*, firmly lotus-seated, pure and lovely, seated on a tiger-skin.
> Repairing to that beautiful asylum, far gone on the path of love,
> The yoginī is joined to the svāmi, like the very ashes smeared upon his body.

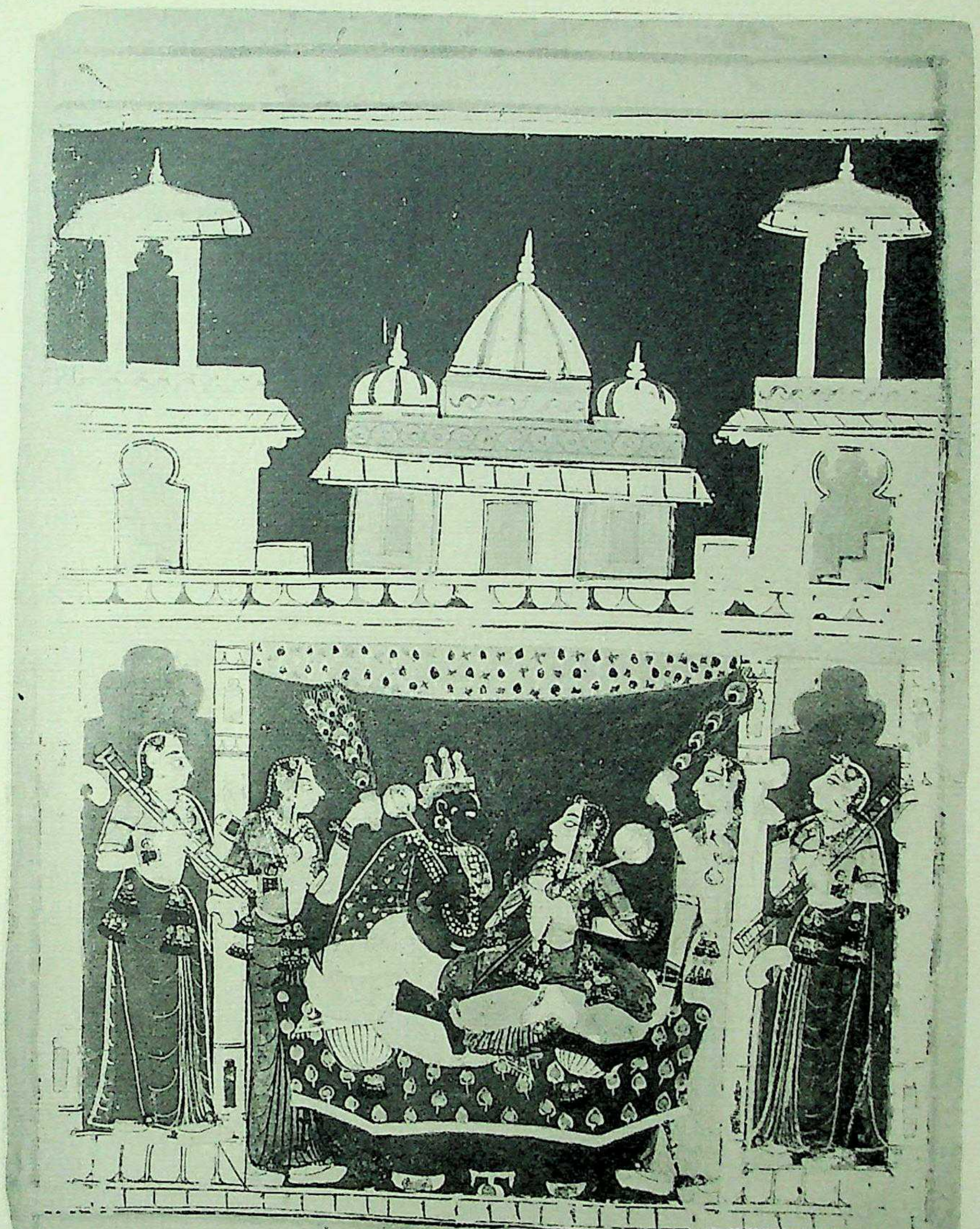


PLATE LXIII

17.2371. Bhairava Rāga (a musical mode). Kṛṣṇa and Rādhā, each with a lotus of dalliance (*līlā-kamala*), seated in a palace, attended by two female musicians with *vīṇās* and two maids with fly-whisks. Night scene.

Paper. Rajput, Rājasthānī. Sixteenth century.

Dimensions, .145 × .2 m. Ross-Coomaraswamy Collection.

From a series of pictures illustrating a Hindī *Rāgmālā*; the Museum of Fine Arts possesses fifteen pictures from this series (see Plates LXIII–LXVII), and two others are in the Metropolitan Museum of Art, New York. Some of these, and others from the series are reproduced in Coomaraswamy, A. K., *Rajput Painting*, pls. I–III. The dominant colors in this series are strong reds and yellow, pink, sage green, dark blue, white, and black.

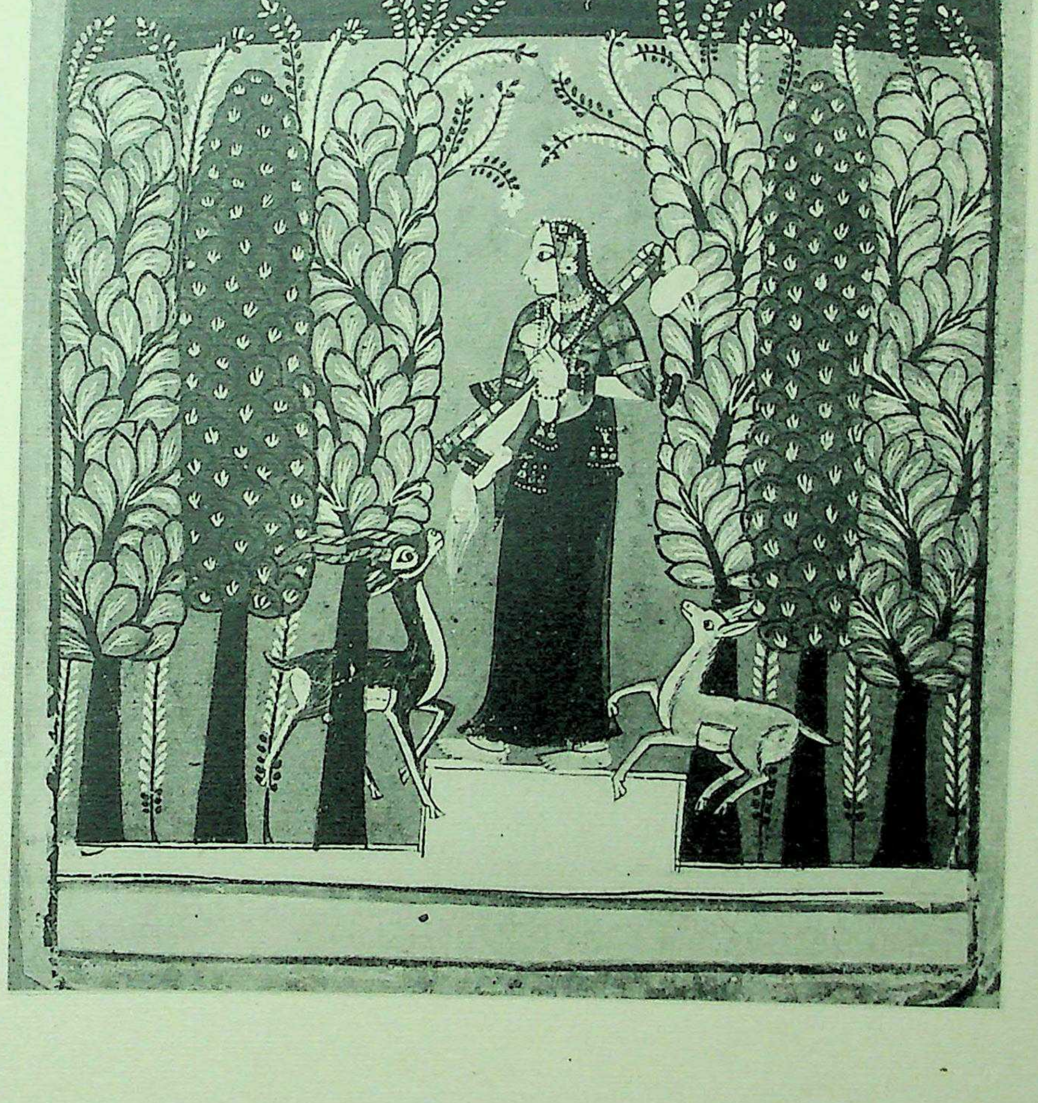


PLATE LXIV

17.2378. Ṭoḍī Rāginī (a musical mode). Woman with a *vīṇā* standing in a grove of trees, two deer attracted by the music feeding from her hand. Day scene.

Paper. Rajput, Rājasthānī. Sixteenth century.

Dimensions, .147 × .2 m. Ross-Coomaraswamy Collection.

See the description of Plate LXIII.

PLATE LXV

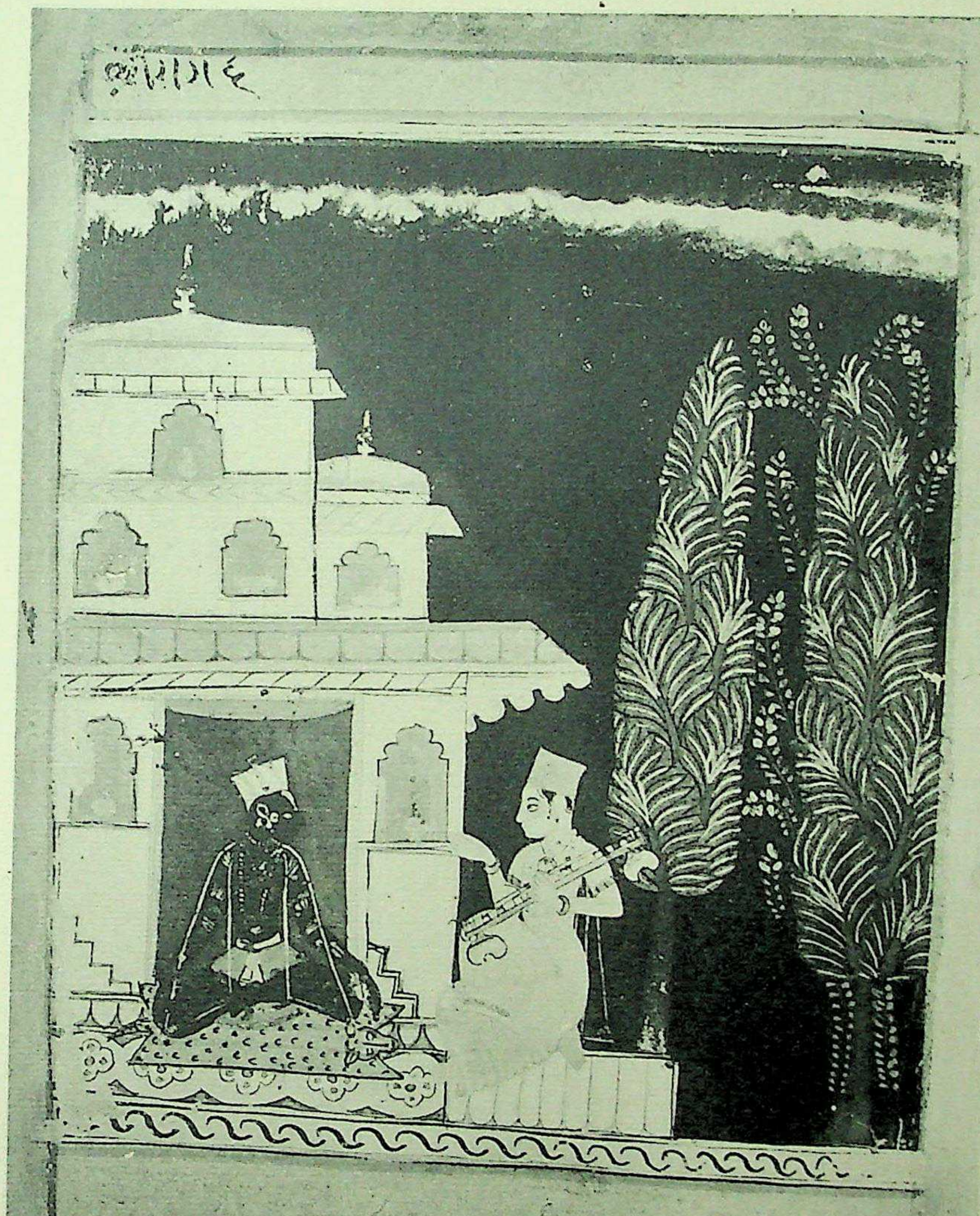


PLATE LXV

17.2385. Kedārā Rāgiṇī, from the same set of illustrations to a *Rāgmālā*. A dark complexioned yogī seated on the terrace of a house, and a musician playing on a *vīṇā* and singing. Night scene.

Paper. Rajput, Rājasthānī. Sixteenth century.

Dimensions, .14 × .19 m. Ross-Coomaraswamy Collection.

See the description of Plate LXIII.

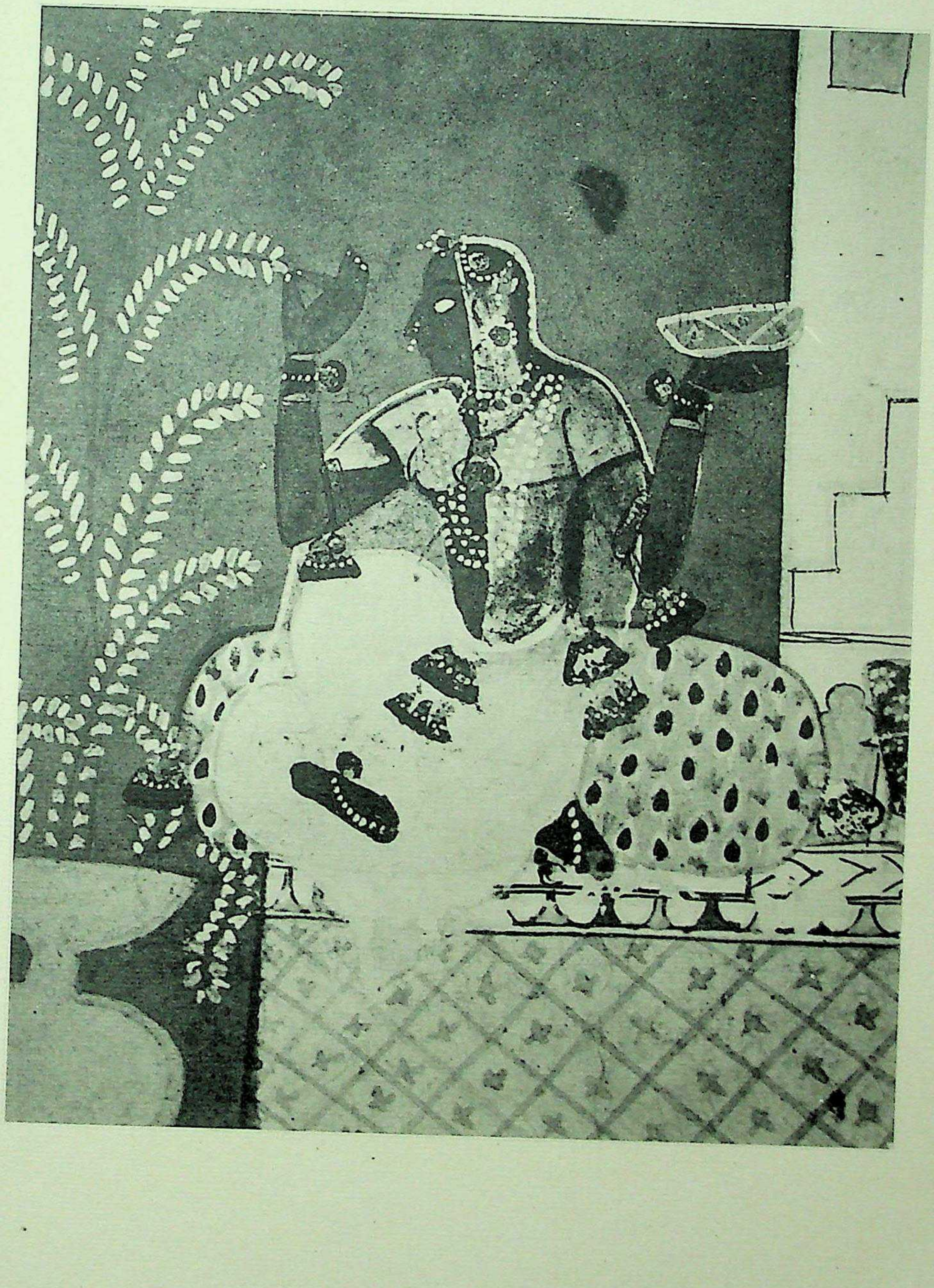


PLATE LXVI

17.2377. Guṇakarī Rāgiṇī (a musical mode), enlarged detail. A dark complexioned lady picking flowers from a flowering creeper growing in a scarlet pot. Day scene.

Paper. Rajput, Rājasthānī. Sixteenth century.

Dimensions, .146 × .199 m. Ross-Coomaraswamy Collection.

See the description of Plate LXIII.

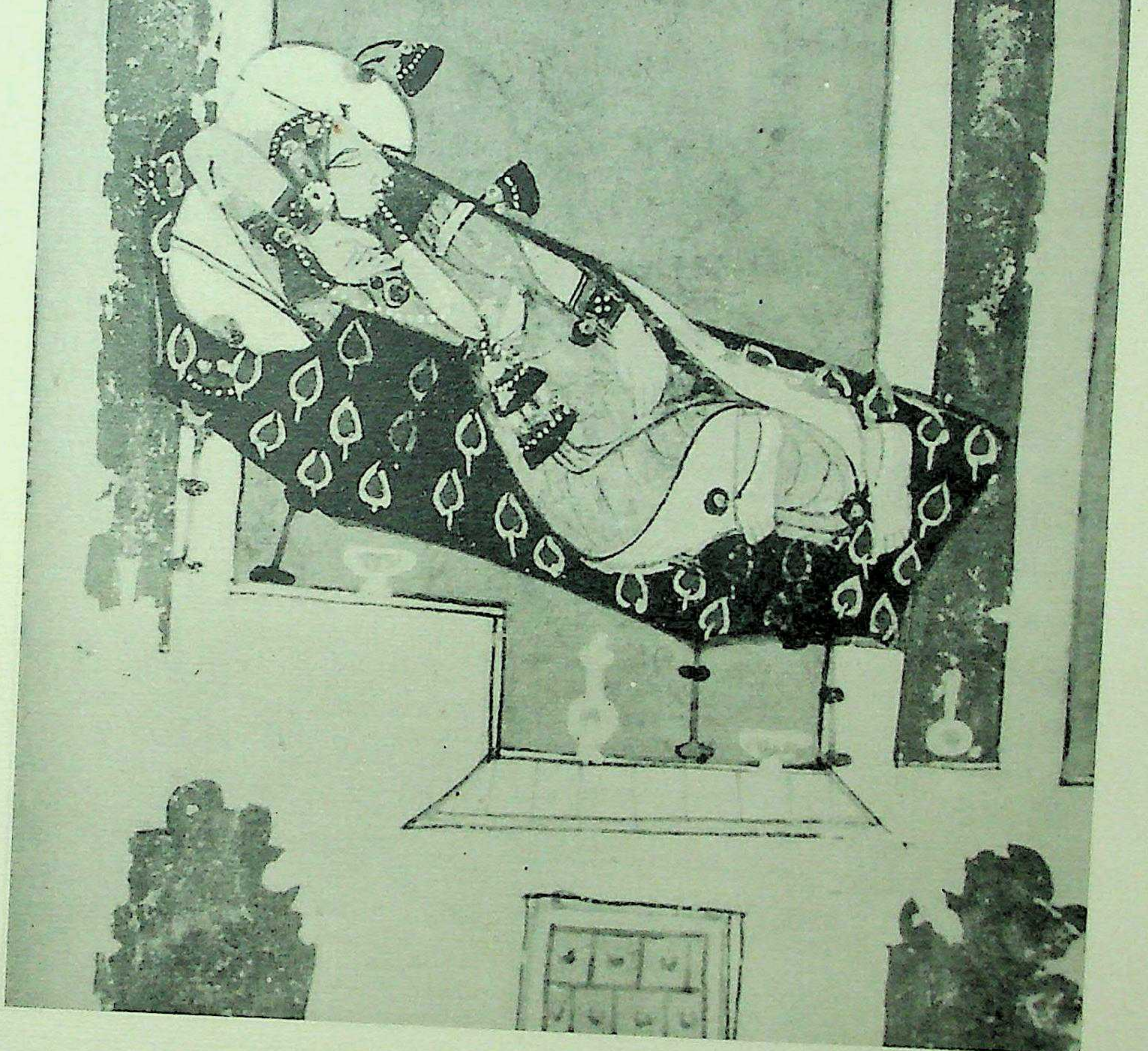


PLATE LXVII

21.2384. Lalitā Rāgiṇī (a musical mode) enlarged detail. A lady sleeping on a couch (to the right in the complete picture, is represented her husband returning from abroad). Day scene.

Paper. Rajput, Rājasthānī. Sixteenth century.

Ross-Coomaraswamy Collection.

See the description of Plate LXIII.

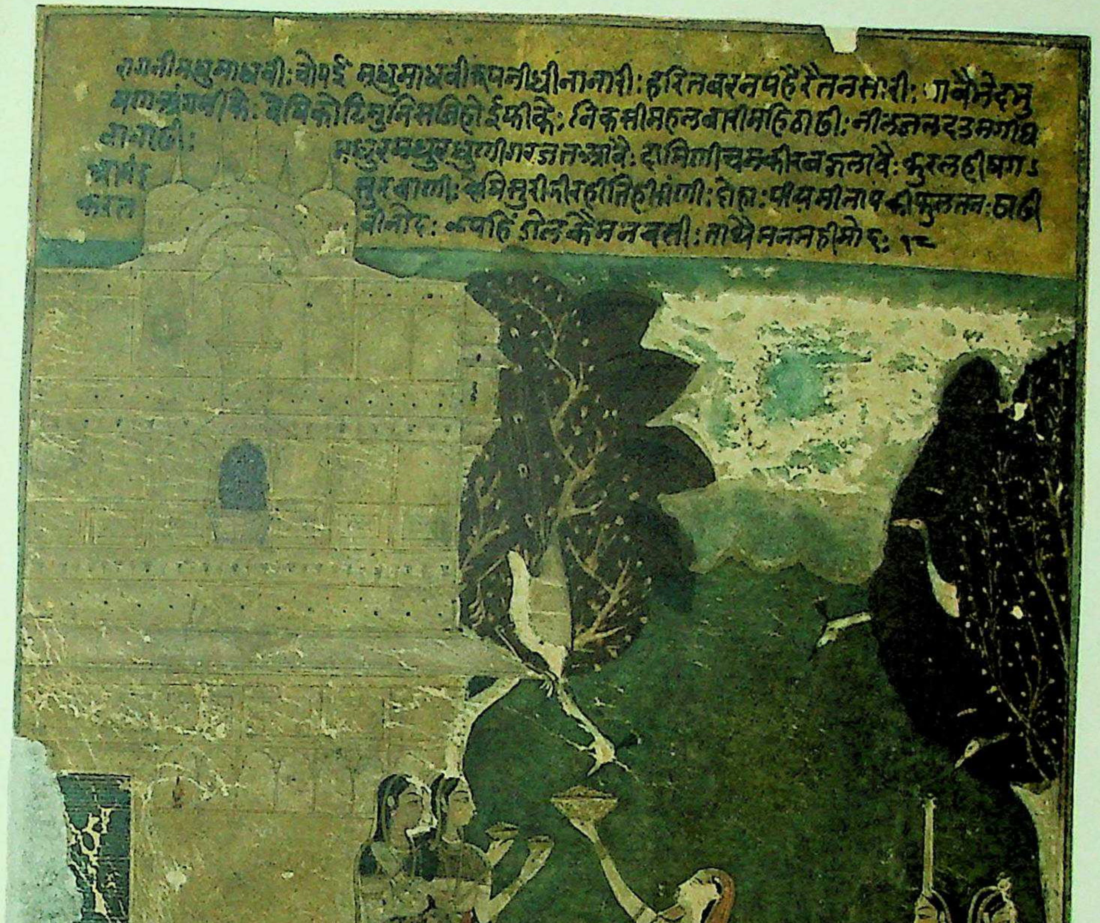


PLATE LXVIII

15.53. Madhu-mādhavī Rāgiṇī (a musical mode). Princess on a palace terrace, feeding a peacock, attended by four maids, two with dishes, two with musical instruments. The peacocks are excited by the prospect of rain; the lady hears the 'melodious rumbling of the thunder' and longs for her absent lord. Day scene with stormy sky.

Paper. Rajput, Rājasthānī. Sixteenth century.

Dimensions, .168 × .250 m. Size of original. Ross Collection.

From a series of pictures illustrating a Hindī *Rāgmālā,* of which the Museum possesses two examples, the second reproduced on Plate LXIX.

Literal translation of the text:

> Madhu-mādhavī is a woman of richest beauty, she wears a green garment over all her body,
> Many kinds of jewels adorn her limbs, a myriad sages pale and faint to see her.
> Coming from the palace, she stands in the garden: heavy black clouds are joyfully assembled,
> The sweet melodious rumbling of thunder is heard, and flashes of lightning light up the sky.
> Birds are sporting, with melodious cries of joy, and the princess beholding (all this beauty) stands there delighted.
> For the meeting with her darling, her body blossoms like a flower, she stands entranced,
> Dreaming of her lord's embrace, there is bliss in her heart.

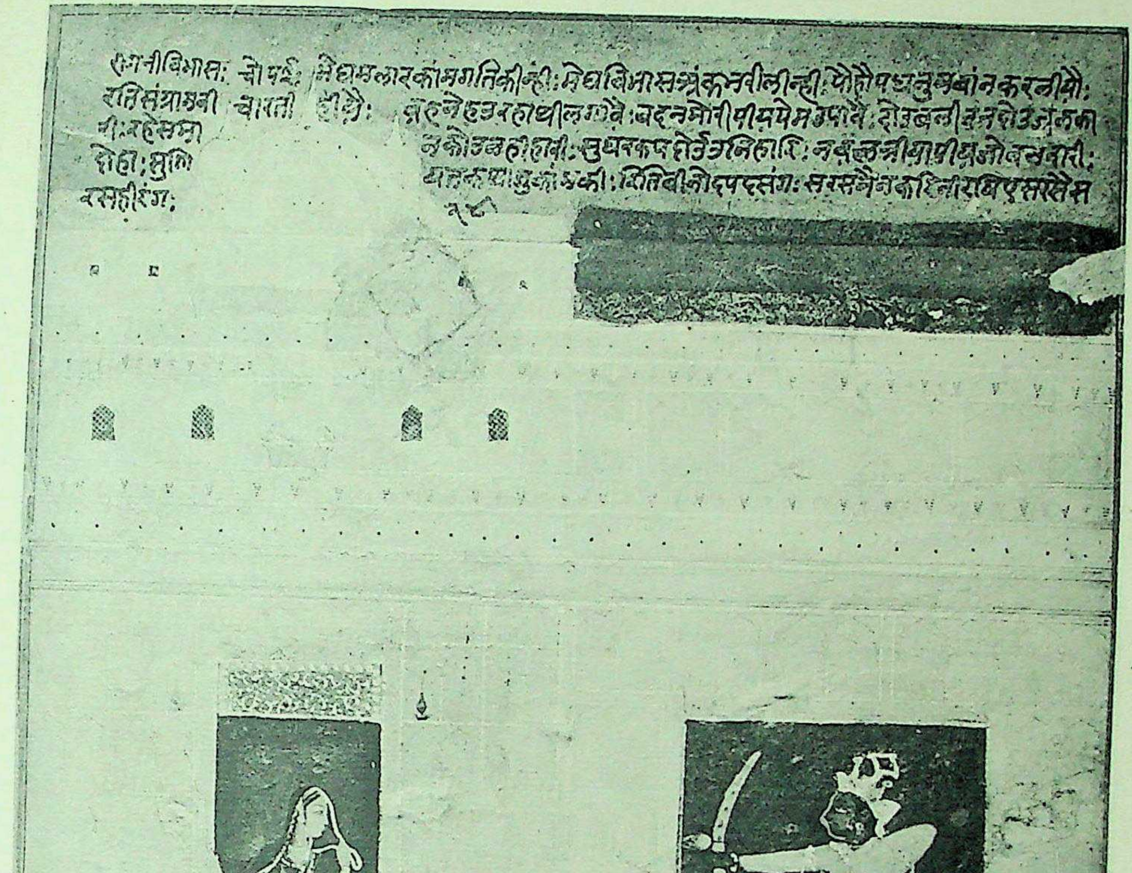


PLATE LXIX

15.51. Vibhāsa Rāgiṇī (a musical mode). Kṛṣṇa, returning to his palace, aims a love-arrow at Rādhā who is sleeping on a couch on the terrace. Night scene.

Paper. Rajput, Rājasthānī. Sixteenth century.

Dimensions, .172 × .245 m. Ross Collection.

See the description of Plate LXVIII.

Literal translation of the text:

> Megha-mallāra has prepared the way of love, and the body is filled with the glory of the clouds (or, by Megha-vibhāsa).
>
> Kṛṣṇa has taken bow and arrow in hand, and is considering in his heart the battle of love.
>
> He lays a loving hand on her breast, and turning her face to his, wins love's response.
>
> Both are hardy and valiant soldiers, both well matched, and neither yields.
> Both are alike in beauty of form, the tender girl and lusty youth.
> Hearing all the tale unfolded by love, there ensues the blissful station of union
> And deeply dyed in the tincture of love, her eyes are filled with happy tears.

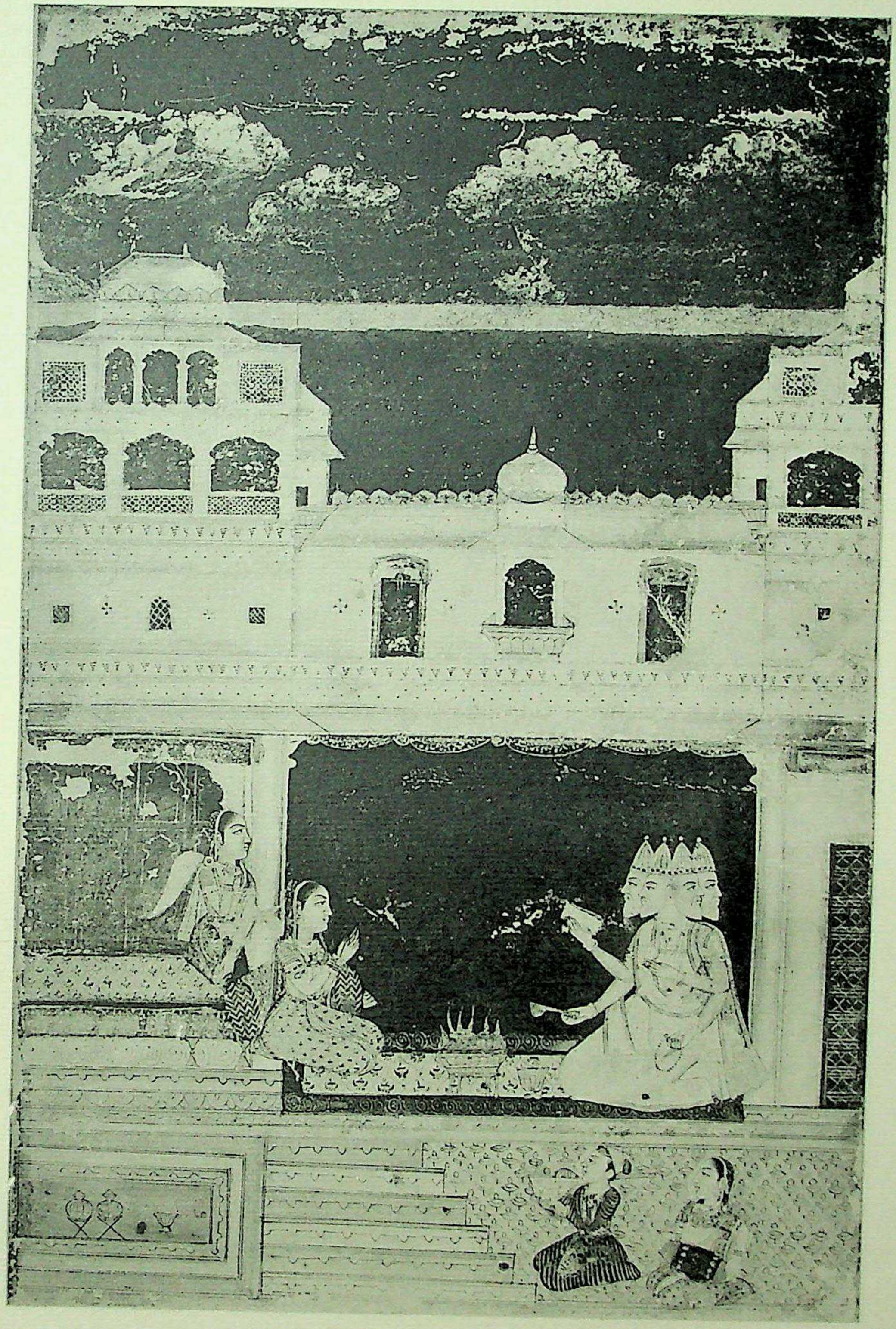


PLATE LXX

17.2911. Khambāvatī or Khamāj Rāgiṇī (a musical mode): representing a princess performing *Brahmā pūjā* in a palace.

Paper. Rajput, Rājasthānī. Early seventeenth century.

Dimensions, .186 × .284 m. Ross-Coomaraswamy Collection.

See the description of Plate LXVIII.

PLATE LXXI

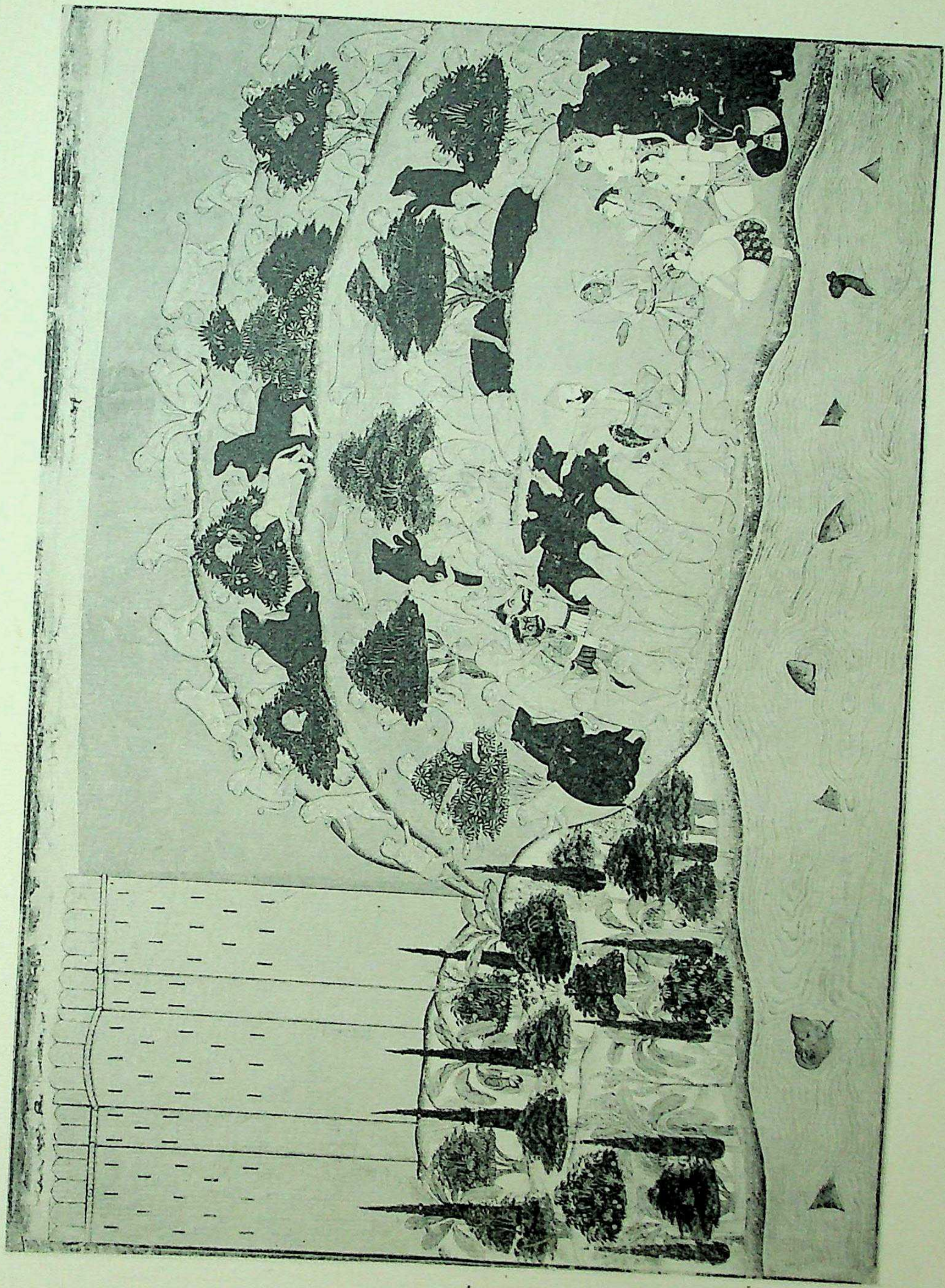


PLATE LXXI

17.2745. The Siege of Laṅkā, scene from the *Ramāyāṇa*: Rāma's army investing the citadel of Rāvaṇa. In the lower right hand corner are seated Rāma, Lakṣmaṇa, and the leaders of the monkeys and bears: seated opposite to these, Vibhīṣaṇa points to two of Rāvaṇa's spies just captured and brought in.

The ground color is a strong red; the fortress is gold, Rāma blue, and the other colors are two greens, brown, crimson, yellow, white, gray, and black.

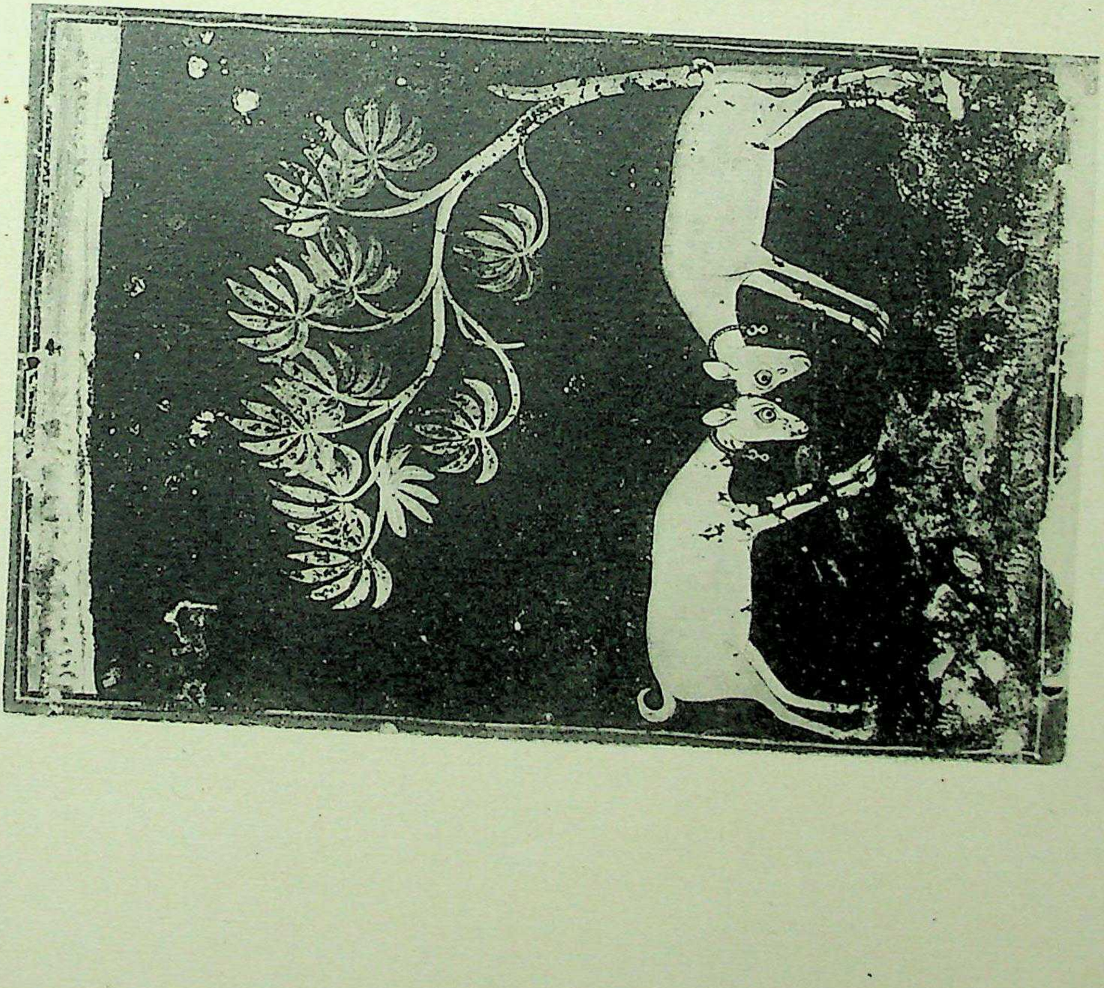
Paper. Rajput, Pahāṛī (Jamū). Seventeenth century.

Dimensions, .820 × .585 m. Ross-Coomaraswamy Collection.

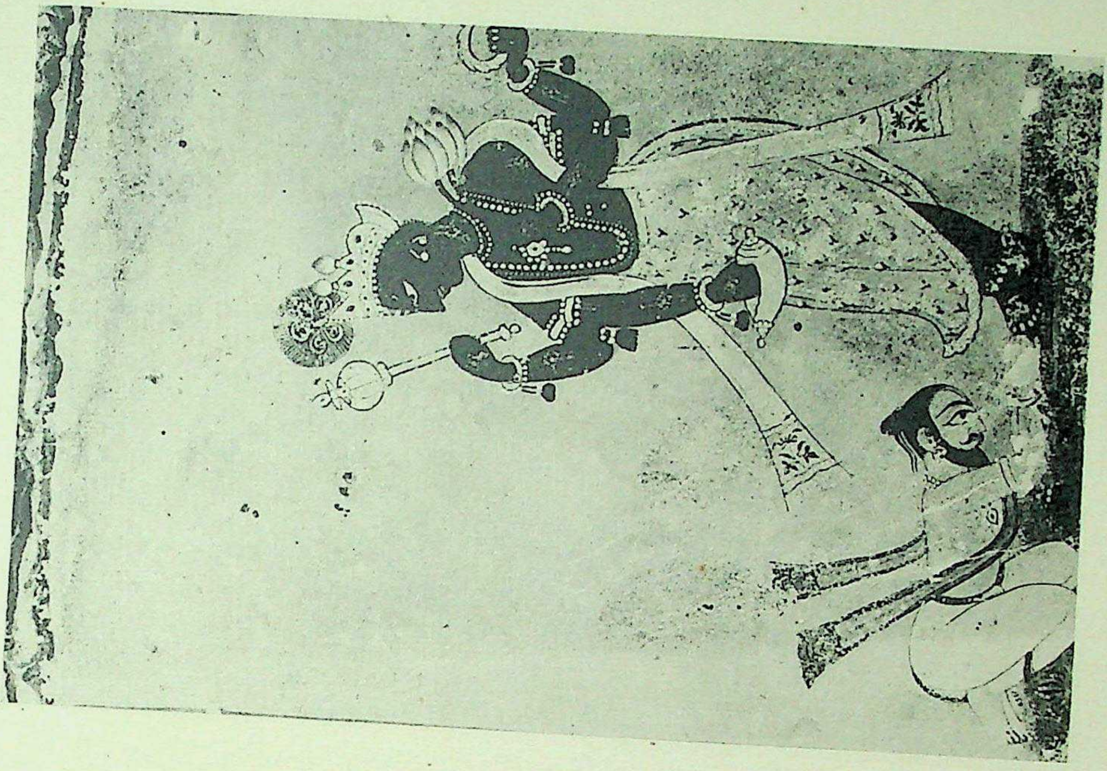
From a series of twelve (originally many more) paintings and drawings illustrating the *Rāmāyaṇa*. Two others from the same series are in the Metropolitan Museum of Art, New York.

Published: Coomaraswamy, A. K., *Rajput Painting*, Oxford, 1916, pl. xxi.

PLATE LXXII



A



B

PLATE LXXII

A. **17.2763.** Two deer fighting.

Dimensions, .066 × .143 m.

B. **17.2769.** Worship of Nārāyaṇa. The Lord is four-armed and carries the conch, mace, lotus, and discus: he is of dark blue complexion and wears a peacock crest. The *bhakta* kneels to 'take the dust of his feet.'

Dimensions, .101 × .147 m.

Two pictures from a series forming an illustrated mythology, inscribed with Tākrī texts. The Museum possesses twelve examples from the series. Two are reproduced in Coomaraswamy, A. K., *Rajput Painting*, Oxford, 1916, pl. xxviii.

Paper. Rajput, Pahāṛī, Jamū. Late seventeenth century.

PLATE LXXIII

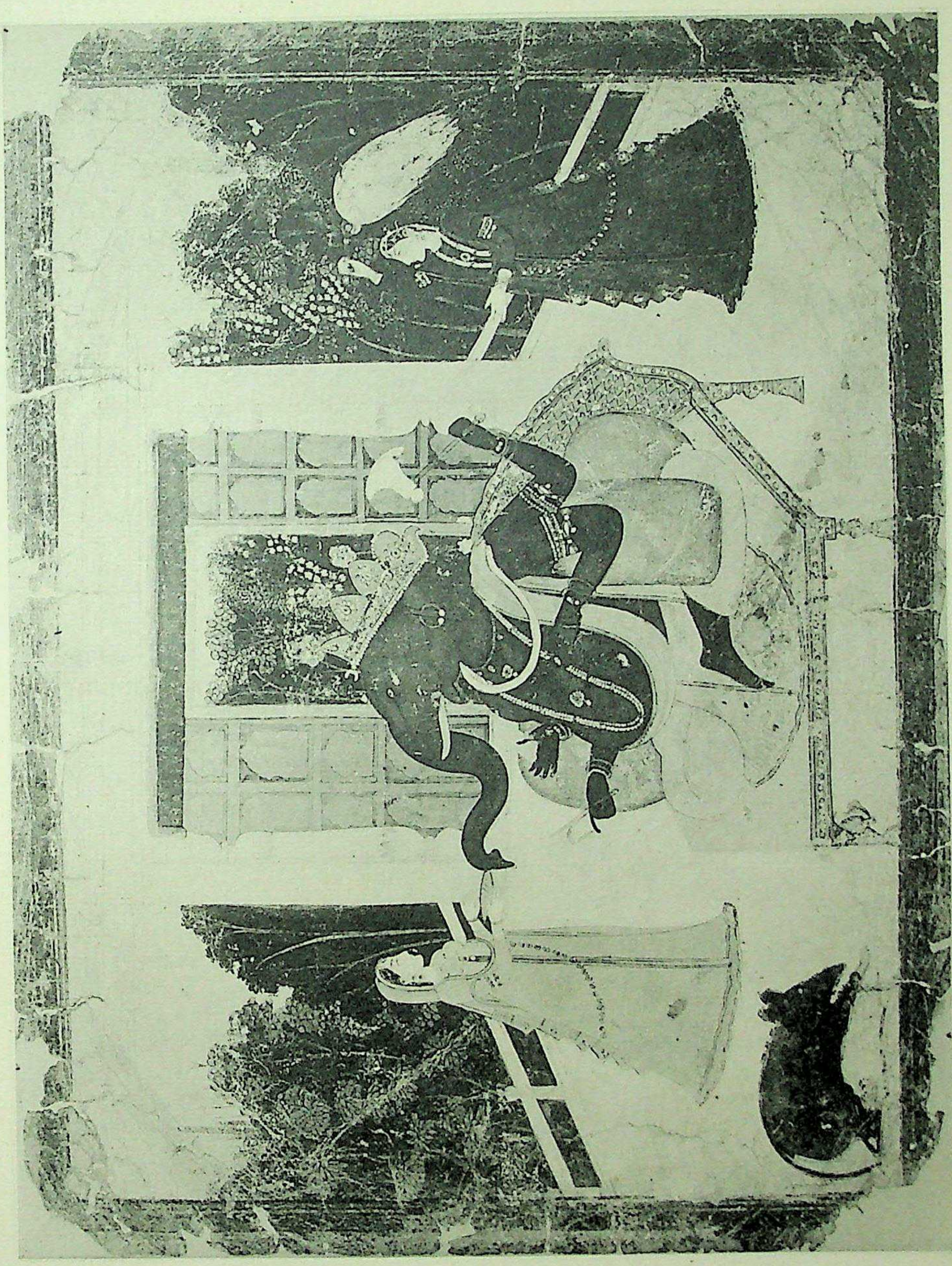


PLATE LXXIII

17.2389. First leaf of a series of illustrations to the *Gīta Govinda* of Jayadeva. Gaṇeśa, four-handed, with axe, goad, and book, attended by Ṛddhi and Siddhi ('Success' and 'Accomplishment'); the rat, his vehicle, in the lower corner.

Paper. Rajput, Pahāṛī, Kāṅgṛā. Probably late seventeenth century.

Dimensions, .36 × .27 m. Ross-Coomaraswamy Collection.

Gaṇeśa, the son of Śiva and Pārvatī, is invoked as the 'dispeller of difficulties,' at the initiation of all undertakings.

The *Gīta Govinda* is a lyrical dramatic poem describing the preoccupation of the soul (represented by Kṛṣṇa) with worldly pleasures and experiences, its recall by the messenger, and return to the true bliss of union with Rādhā.

PLATE LXXIV

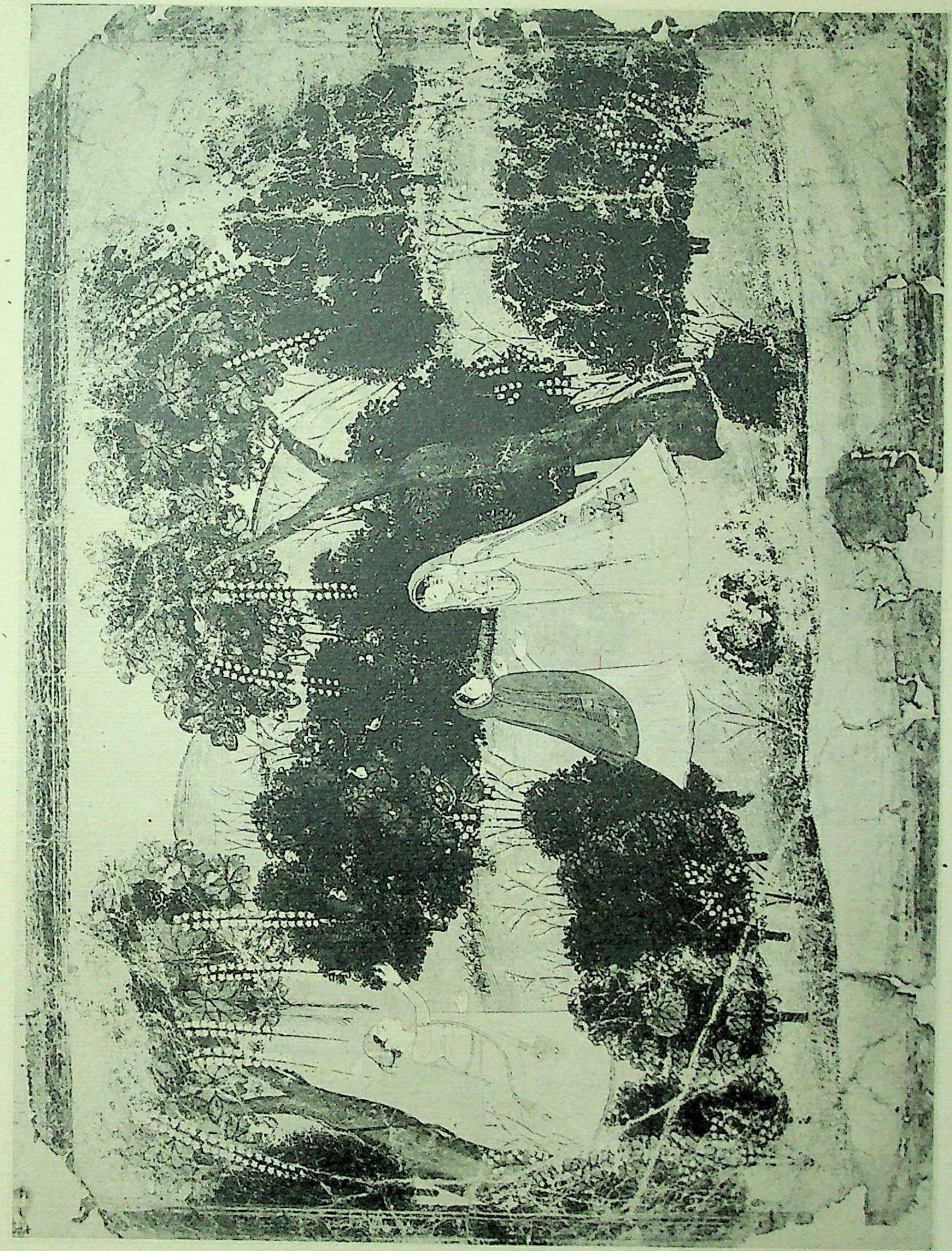


PLATE LXXIV

An illustration to the *Gīta Govinda* of Jayadeva. The forest of Bṛndāban, with the river Jamna in the foreground: Kṛṣṇa returning to Rādhā, who stands in conversation with the messenger (*dutikā*).

Paper. Rajput, Pahāṛī, Kāṅgṛā. Probably late seventeenth century.

Dimensions, .36 × .267 m. Ross-Coomaraswamy Collection.

From the same series as Plate LXXIII.

Published: Coomaraswamy, A. K., *Rajput Painting*, Oxford, 1916, pl. xxix.

PLATE LX·XV

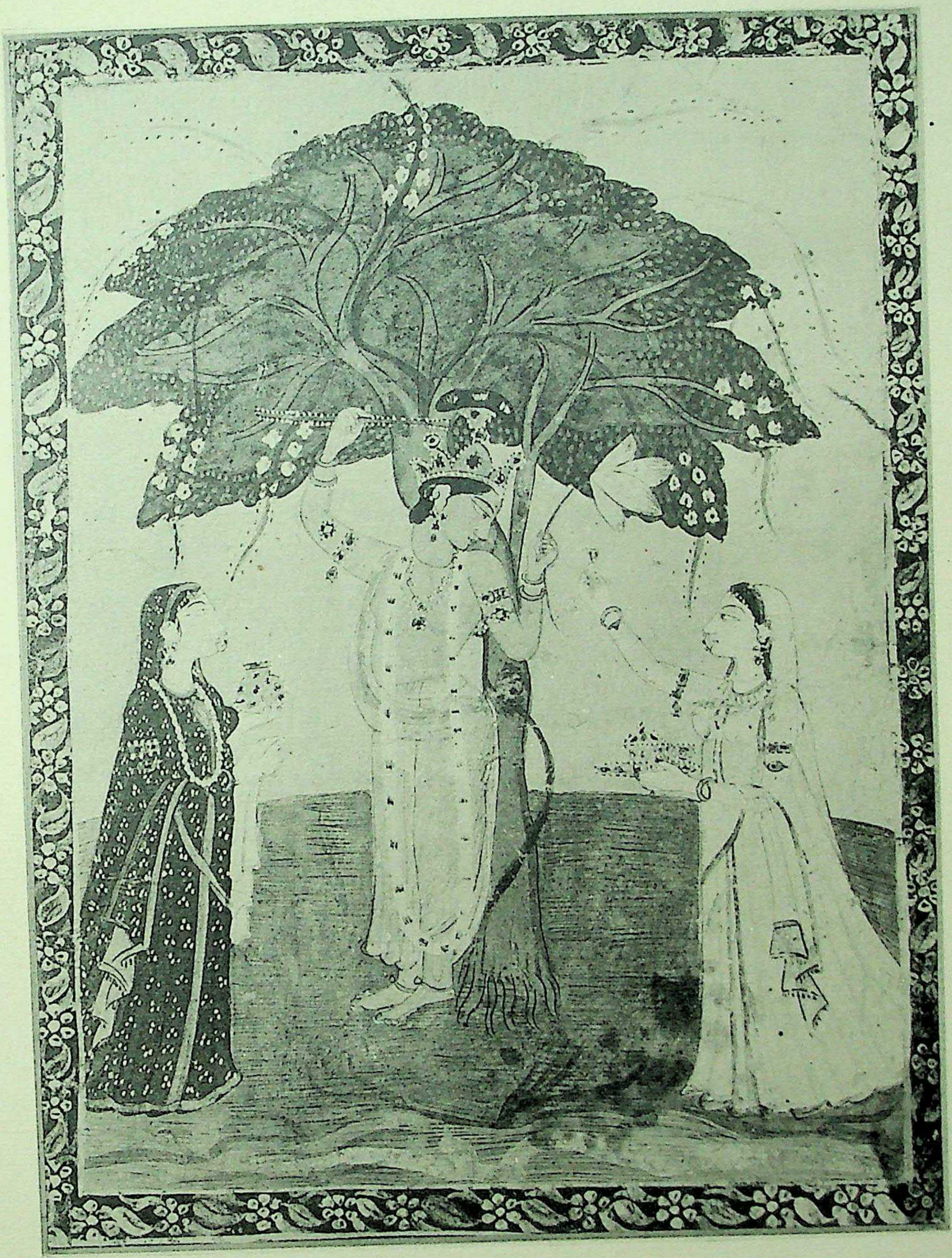


PLATE LXXV

19.132. Kṛṣṇa (Veṇugopāla) with the flute, standing under a *kadamba* tree, attended by two *gopīs*.

Paper. Rajput, Pahāṛī, Kāṅgṛā. Probably late seventeenth century.

Dimensions, .137 × .181 m. Ross-Coomaraswamy Collection.

In mediæval Vaiṣṇava symbolism, the flute of Kṛṣṇa is the call of Eternity heard by the dwellers in time, represented by the *gopīs* or milkmaids of Bṛndāban.

Published: Coomaraswamy, A. K., *Rajput Painting*, Oxford, 1916, pl. XL.

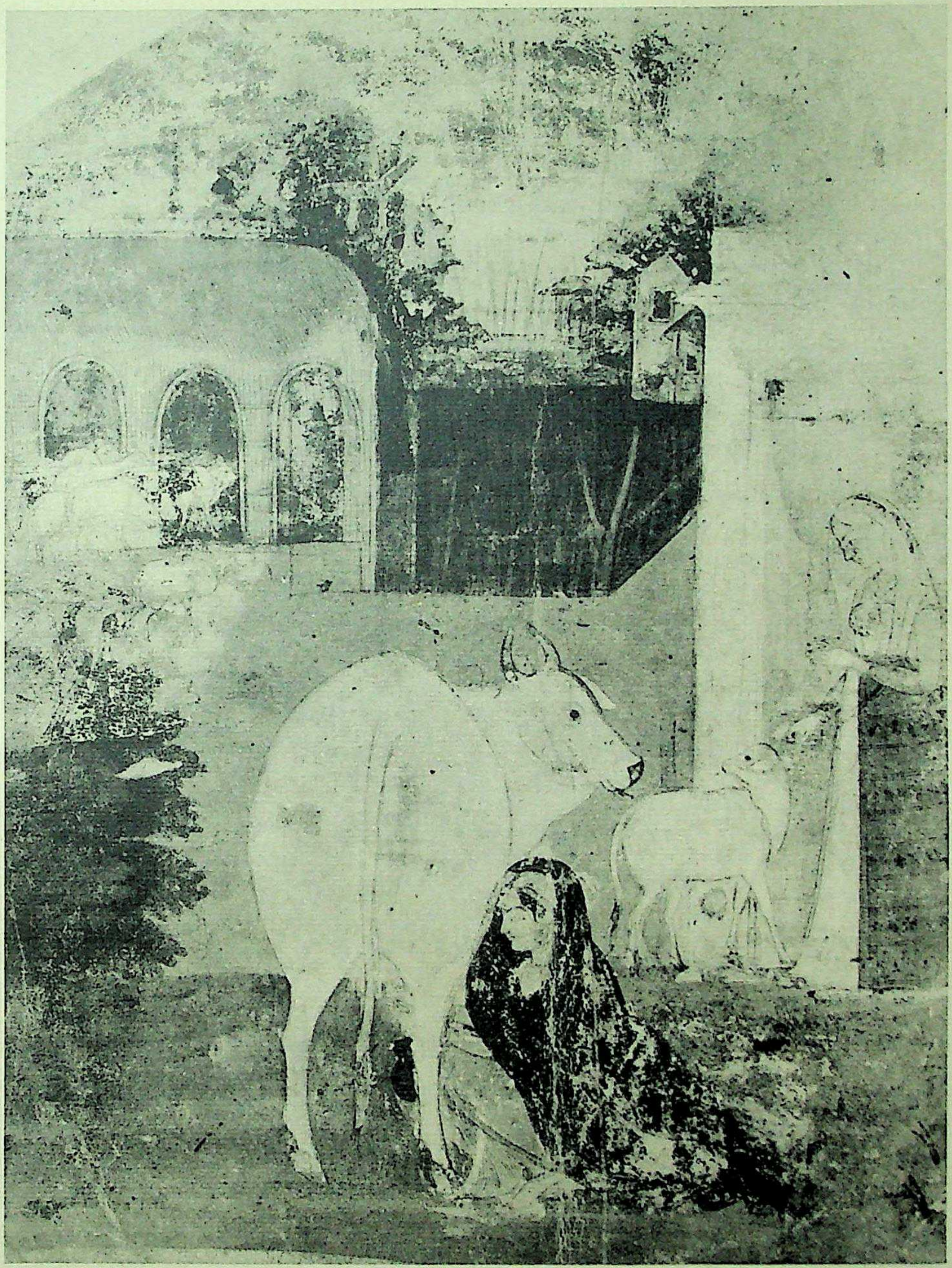


PLATE LXXVI

17.2620. Kṛṣṇa disguised as a milkmaid (*dudhādhārī*), wearing a black *dupaṭṭā* and milking a white cow; on the right, Rādhā standing with the calf in a doorway.

Paper. Rajput, Pahāṛī, Kaṅgṛā. Probably early eighteenth century.

Dimensions, .153 × .191 m. Ross-Coomaraswamy Collection.

The same theme occurs already at Māmallapuram in the eighth century A.D. (Ars Asiatica, Vol. III, pl. XLVII).

The disguise represents one of the many means employed by the Lord to win the love of human souls, symbolized by the *gopīs* of Bṛndāban, and especially Rādhā.

Published: Coomaraswamy, A. K., *Rajput Painting*, Oxford, 1916, pl. XLV.

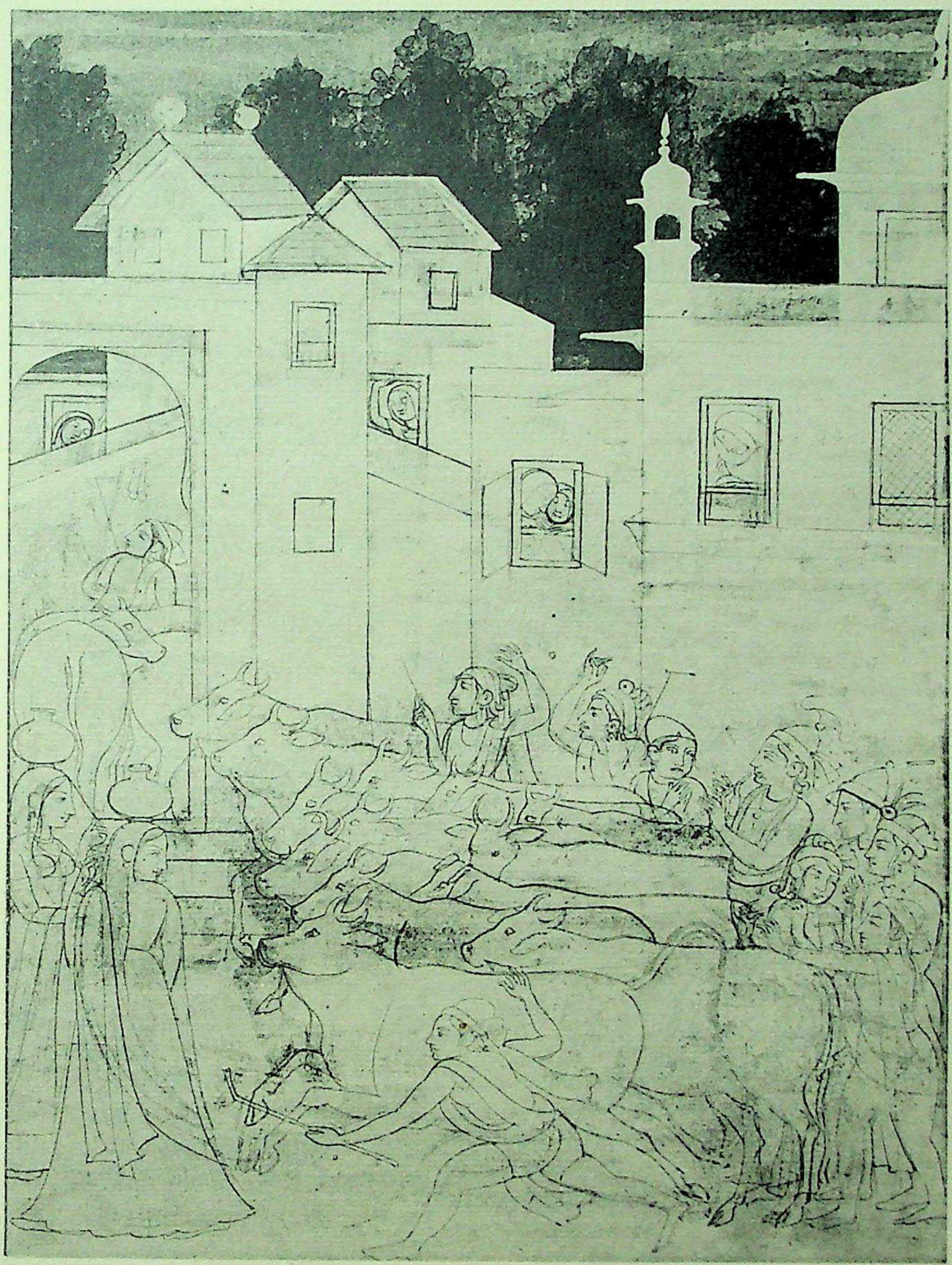


PLATE LXXVII

17.2617. The Hour of Cowdust: Kṛṣṇa returning with the herds to Bṛndāban at sundown. Drawing, partly colored.

Paper. Rajput, Pahāṛī, Kāṅgṛā. Late eighteenth century.

Dimensions, .151 × .2 m. Ross-Coomaraswamy Collection.

Published: Coomaraswamy, A. K., *Rajput Painting*, Oxford, 1916, pl. LII.

See the description of Plate LXXVIII, following.

PLATE LXXVIII

22.683. The Hour of Cowdust: Kṛṣṇa returning with the herds to Bṛndāban at sundown.

Paper. Rajput, Pahāṛī, Kāṅgṛa. Late eighteenth century.

Dimensions, .215 × .272 m. Ross-Coomaraswamy Collection.

Kṛṣṇa, the Divine Cowherd is seen on the right with his flute, and is accompanied by the other young herdsmen in a joyous group. Milkmaids leaning from the balconies are welcoming the home comers (we are reminded of the descriptions in Sanskrit literature, where the lotus faces of fair women leaning from the windows as it were adorn the walls with veritable flowers); and others who have been down to Jamna *ghāṭ* to fill their water jars are seen on the left. The cows (" black, white, gray, purple, brown, and blue ") are streaming through a gateway into the farmyard, where Yaśodā may be seen with Balarāma; Father Nand is seated in the central compartment of the little pavilion above, in conversation with his friends.

Published: Coomaraswamy, A. K., *Rajput Painting,* Oxford, 1916, pl. LI.

PLATE LXXVIII

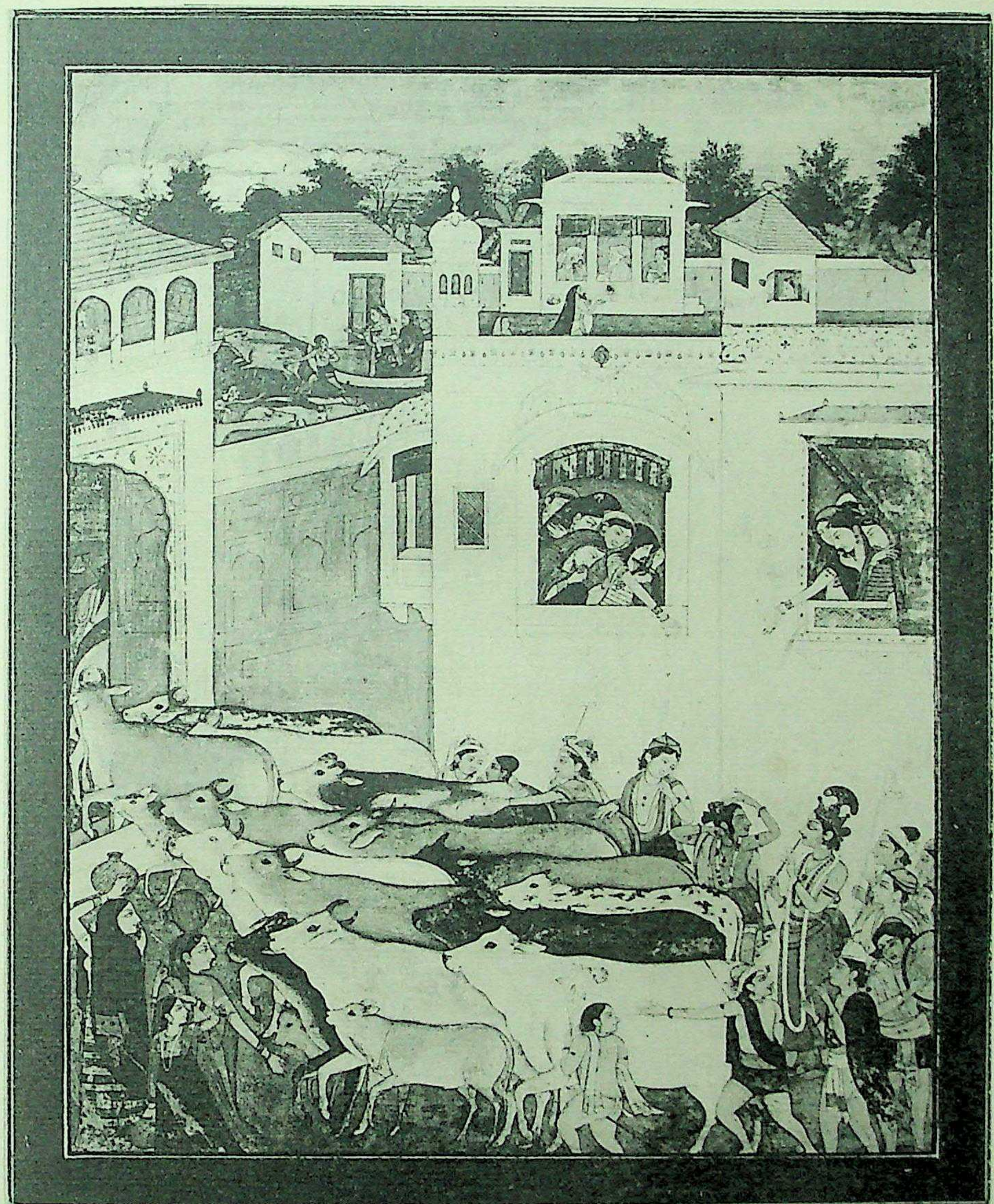


PLATE LXXIX

17.2394. The *svayamvara* (self-bestowal upon a chosen suitor) of Damayantī. Damayantī, seated in a palanquin, inspects the assembled suitors: opposite to her are seated five persons in the shape of Nala, of whom four are the disguised deities. When Nala is recognized, she will place about his neck the garland, at present carried by one of her attendants, in token of acceptance. The goddess Sarasvatī, with a *vīṇā*, precedes the palanquin.

Paper. Rajput, Pahāṛī, Kāṅgṛā. Late eighteenth century.

Dimensions, .282 × .387 m. Ross-Coomaraswamy Collection.

From a series of drawings illustrating the story of Nala and Damayantī.

The Museum possesses thirty drawings from this series.

Published: Coomaraswamy, A. K., *Rajput Painting*, Oxford, 1916, pl. LXII.

PLATE LXXIX

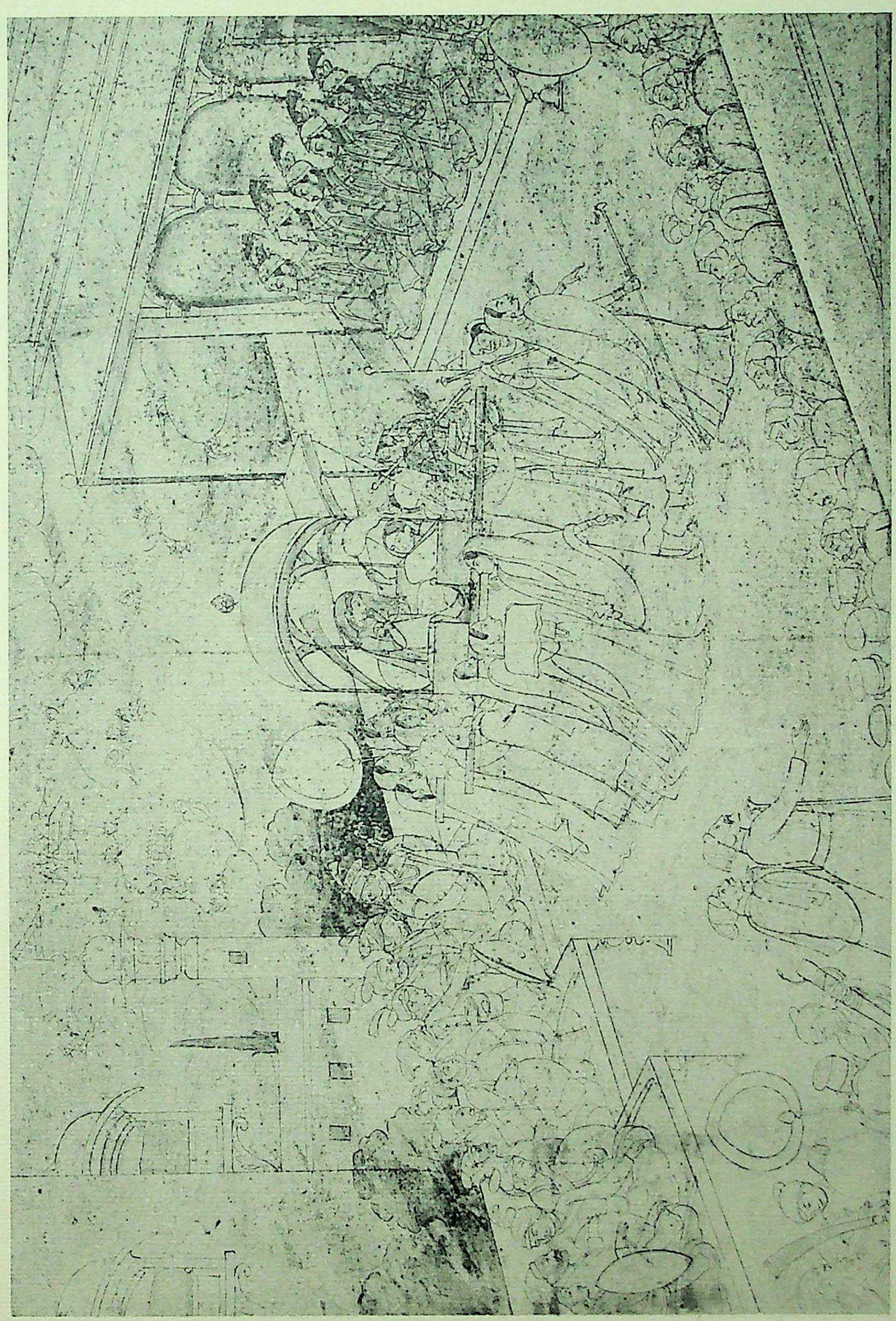


PLATE LXXX

17.2653. Abhisārikā Nāyakā: the heroine who visits her lover by night, regardless of difficulties and dangers.

Paper. Rajput, Pahāṛī, Gaṛhwāl. About 1800 A.D.

Ascribed to Mola Rām of Gaṛhwāl, who follows the Kāṅgṛā tradition.

Dimensions, .162 × .25 m. Ross-Coomaraswamy Collection.

From a series illustrating the *Aṣṭa-nāyakā* or Eight Heroine Types, as classified by Indian rhetoricians. The Pahāṛi painters generally follow the Hindī text of the *Rasika-priyā* of Keśava Dās.

See Coomaraswamy, A. K., *The Eight Nāyikās*, Journal of Indian Art, no. 128, 1914.

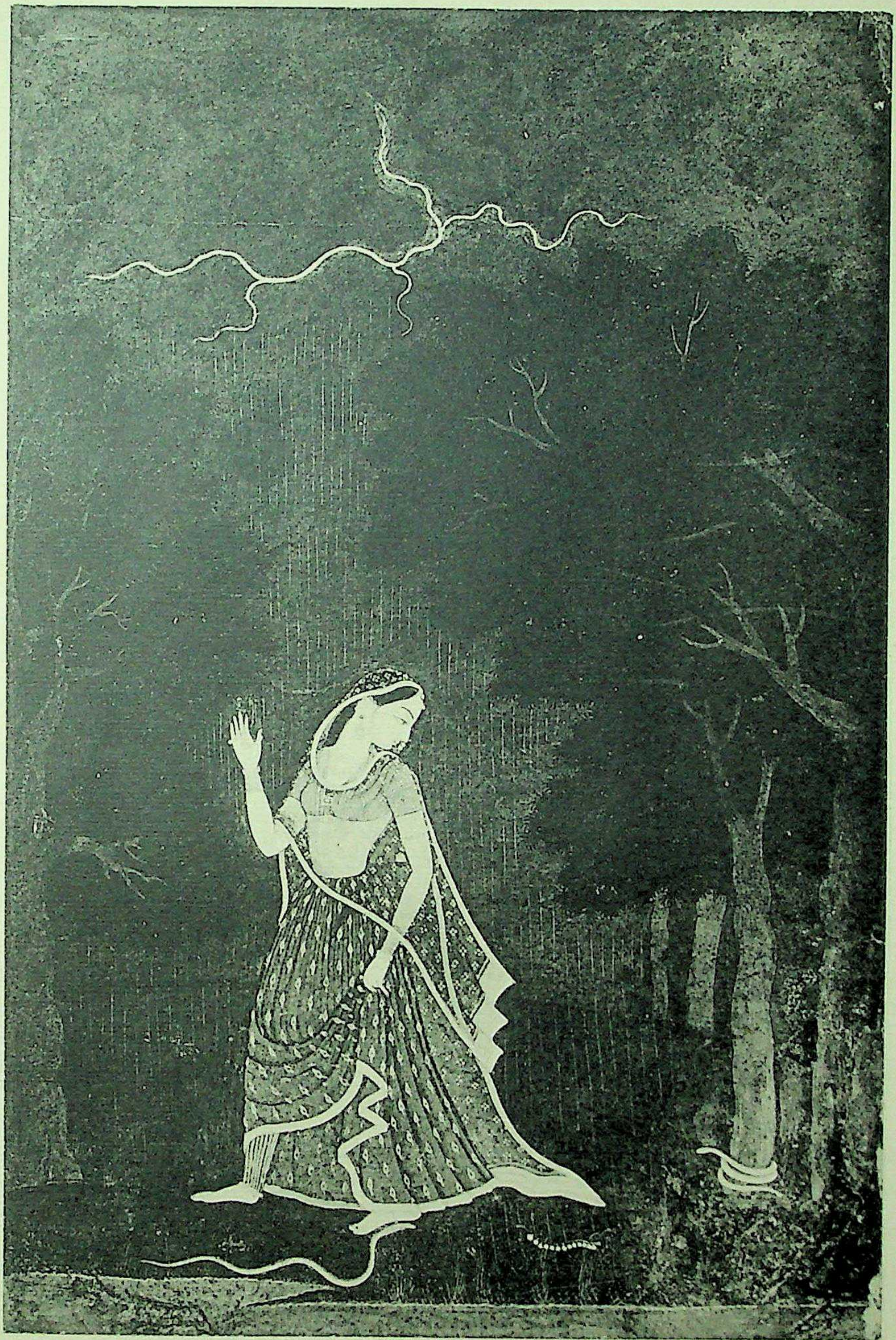


PLATE LXXXI

18.199. Rādhā and Kṛṣṇa seated in a grove on a bed of leaves. Paper. Rajput, Pahāṛī, Kāṅgṛā. Late eighteenth century. Dimensions, .17 × .232 m. Ross-Coomaraswamy Collection.

PLATE LXXXI

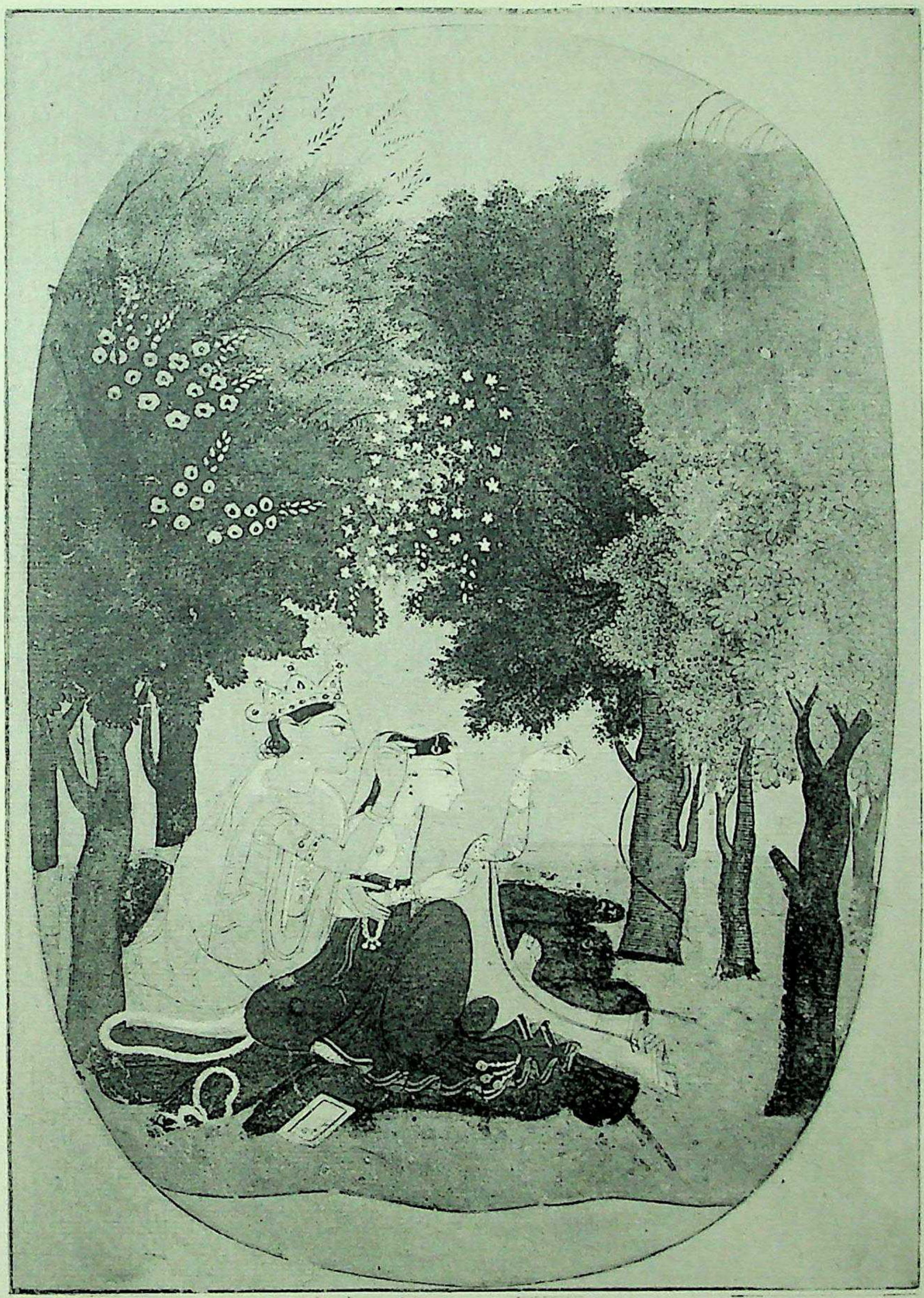


PLATE LXXXII

14.648. Page from a manuscript of the *Shāh Nāma*: Bahram Gūr slaying two lions.

Paper. Mughal, Akbar period, late sixteenth century.

Dimensions, .17 × .32 m. From the Goloubew Collection. Bartlett Fund and Special Contribution.

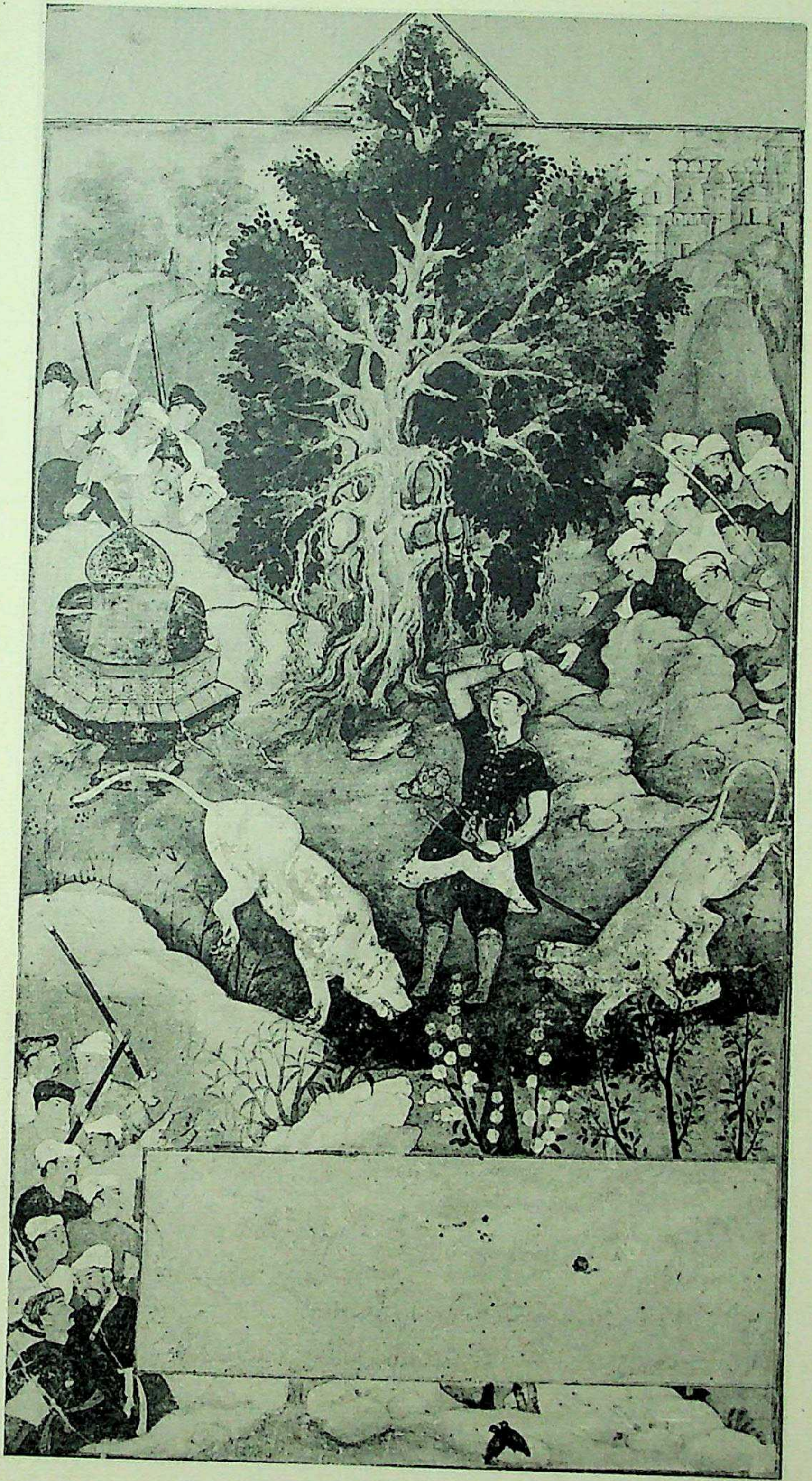


PLATE LXXXIII

17.3112. Birth of a Prince, perhaps Jahāngīr: zenana scene in a palace, the architecture of the Faṭhpur Sīkrī type. Above, on the right, the mother and child, on the left a group of ladies; in the centre, female servants; below, male servants and astrologers calculating the horoscope.

Paper. Mughal, Akbar period. Late sixteenth century.

Dimensions, .164 × .264 m. Ross-Coomaraswamy Collection.

PLATE LXXXIII

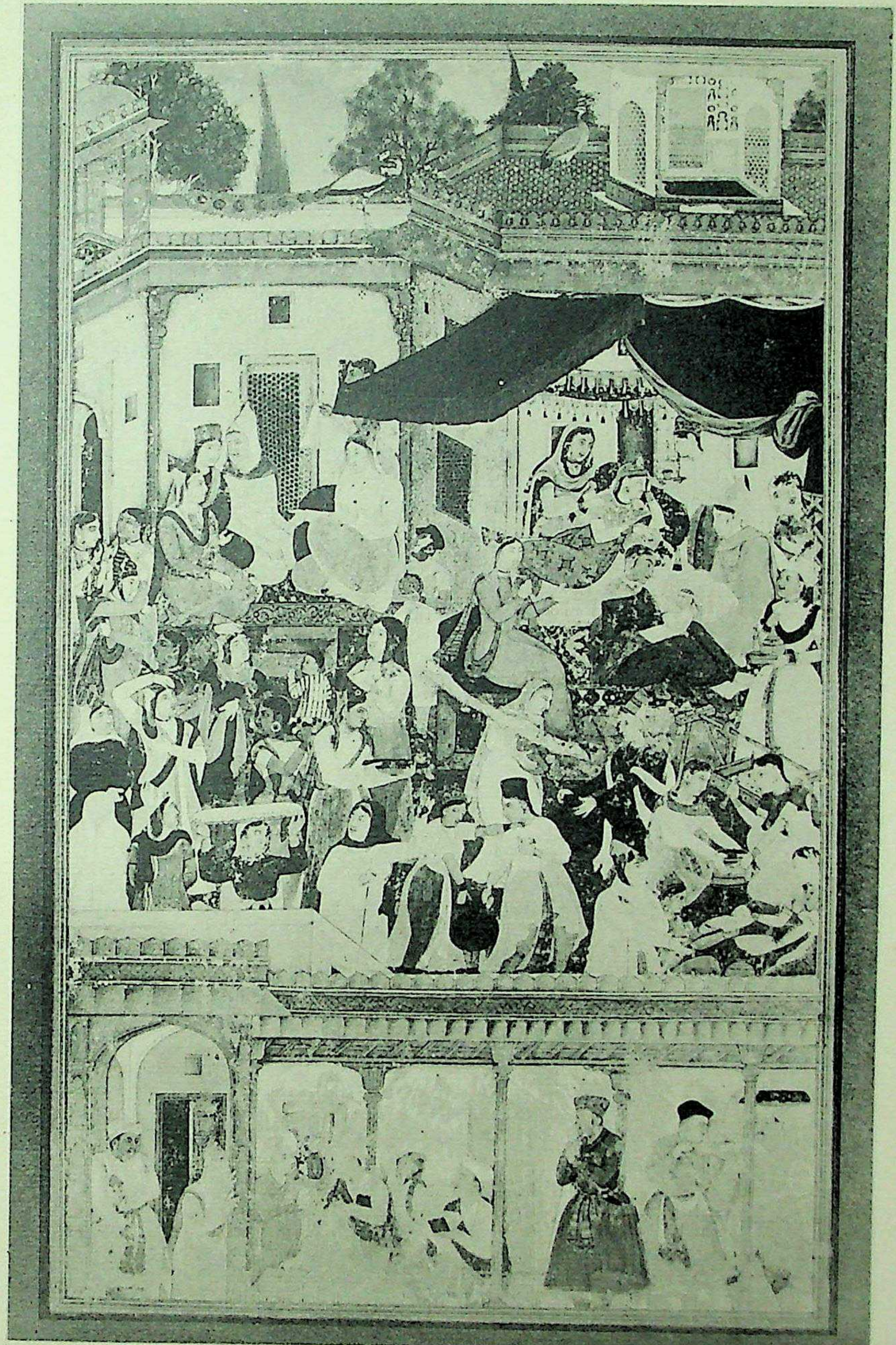


PLATE LXXXIV

17.75. Scene from the *Mahābhārata*: Kṛṣṇa mediating between the Pāṇḍavas and Kauravas. From a Persian translation of the *Mahābhārata*, of which a part is found on the reverse side of the leaf.

Paper. Mughal, Akbar period. About 1600 A.D.

Dimensions, .16 × .27 m. Harriett O. Cruft Fund.

PLATE LXXXIV

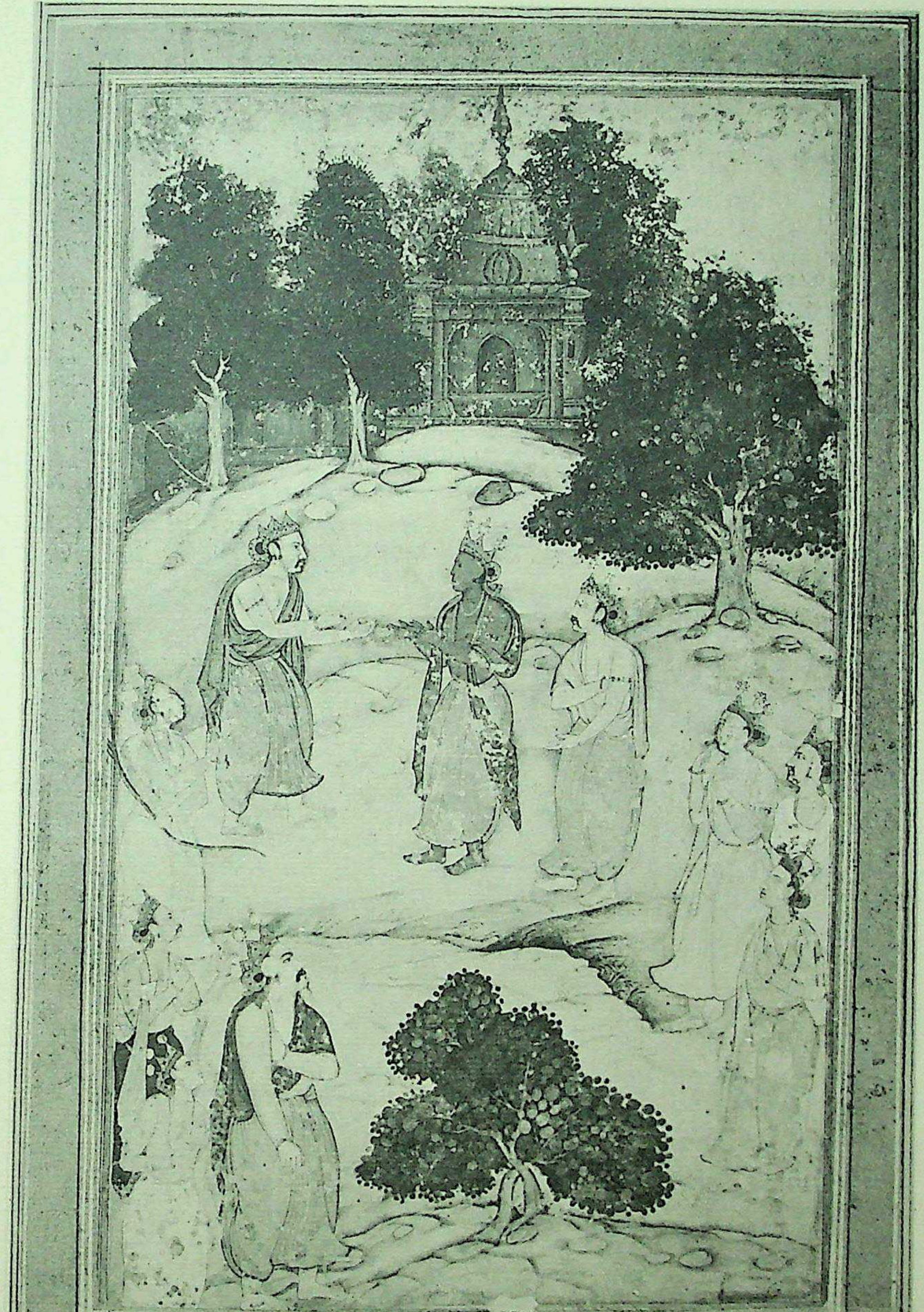
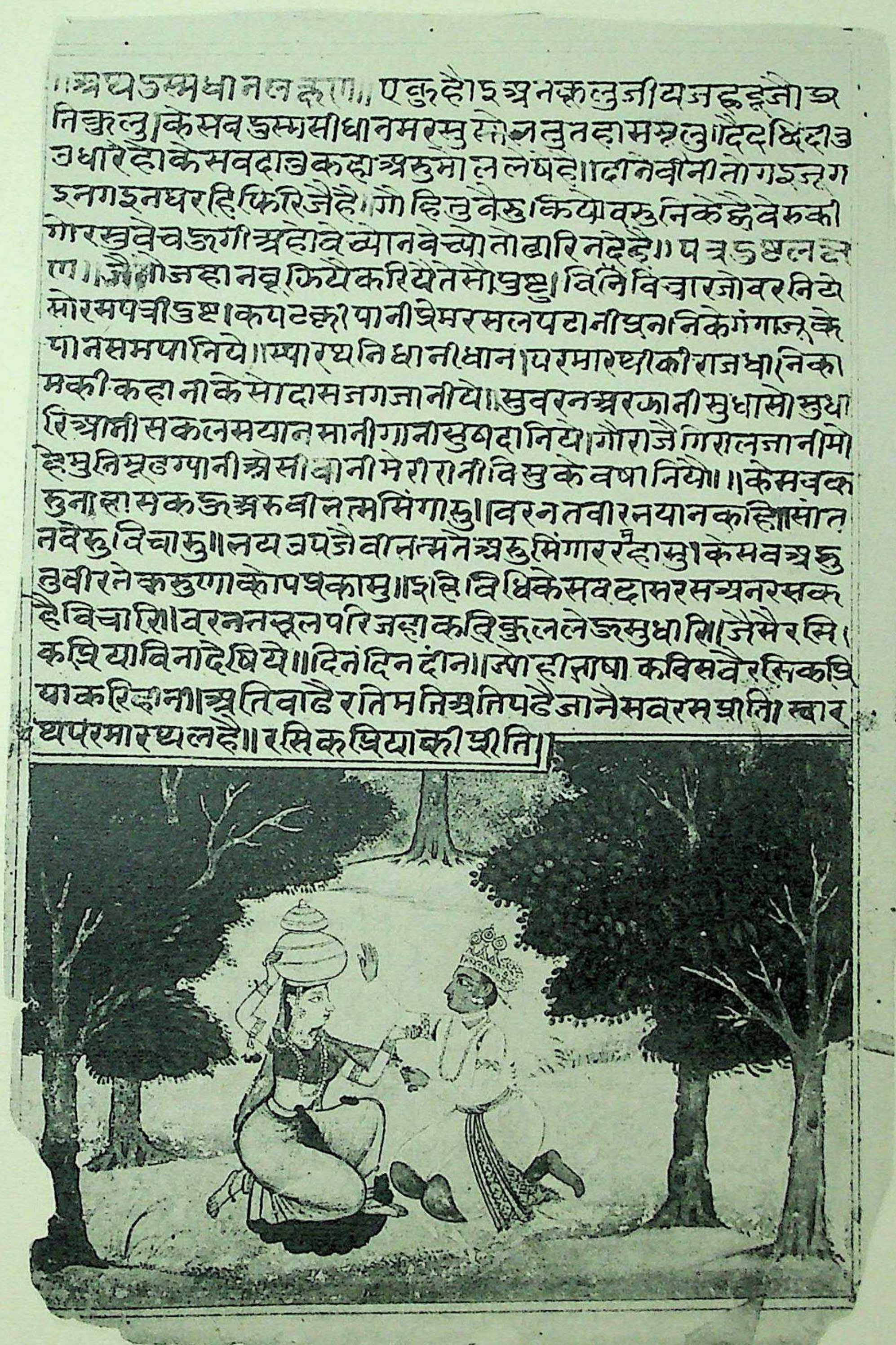


PLATE LXXXV

17.3109. Leaf from a manuscript of the *Rasikaprīyā* of Keśava Dās (a work on Rhetoric); illustrating "The flavor of what is hard to reconcile," exemplified by the representation of Kṛṣṇa demanding curd from a milkmaid, which she refuses to give. Hindī text.

Paper. Mughal in style, Akbar period. About 1600 A.D.

Dimensions, .14 × .22 m. Ross-Coomaraswamy Collection.



॥अथ उत्तमाधम लक्षण॥ एकु दोहा॥ अनकलु जो यह ह्वै जो अ
ति अकलु। केसव उत्तमाधम रसु सो जनु तहां सकलु॥ दोहा॥ दिदाउ
उधारे हा केसवदास कहा अरु माल ले लेषहे। दानवीना ता गङ्ग
इनगइनघर हि फिरि जैहे। गो हितु वैरु किया वरुनि कै ह्वै वरु की
गोरखुवे चउगी अहावे व्यान वेच्यो ता हारि न देहै॥ पत्र उत्तम लक्ष
ण॥ जैसो जहां नवू क्रिये करिये तसो पुहु। विनि विचार जो वरनिये
सो रसपत्री उष्ट। कपटकी पानी प्रेमरस लपटानी प्रन निके गंगाजू के
पानसम पानिये॥ स्वारथ निधानी धान। परमारथ की राजधानि क
म की कहानी केसोदास जगजानीये। सुवरन अरकानी सुधा सो सुध
रि आनी सकल सयान मानी गानी सुखदानिये। गोराजे गिरालजानीमो
हे सुनि सूउगपानी असी वानी मेरी रानी विसु के वषानिये॥ ॥केसव क
रुना रस करु अरु वीभत्स सिंगारु। वरनत वीरनयानका है॥ सांत
न वैरु विचारु॥ लय उपजै वानत्सनते अरु सिंगार रहासु। केसव अरु
उ वीरते करुणा कोपथकासु॥ इति विधि केसवदास रस अनरस क
हे विचारि। वरनत रूलपरि जहां करि कुललेउ सुधारि॥ जैसे रसि
कप्रिया विना देषिये॥ दिनं दिन दीन॥ त्यो हि त्राषा कवि सवे रसिकप्रि
या करि हीना॥ अति वाढै रति मति अति पढै जानै सव रस रीति। स्वार
थ परमारथ लहै॥ रसिकप्रिया की रीति॥

PLATE LXXXVI

14.654. Darbar of Akbar. Akbar seated, giving audience: on the balcony, facing him are represented Prince Salīm (Jahāngīr) and the young Sulṭān Bulāqī, his grandson, and immediately behind the emperor, Sulṭān Shujā, second son of Prince Khurram (afterwards Shāh Jahān), and behind this Prince, I'tibār Khān, Governor of Agra. Of the courtiers below, Mahābat Khān stands immediately below the Emperor. All the figures are portraits of courtiers of Akbar or Jahāngīr, and almost all are named. One of the Jesuits at Akbar's court is depicted immediately above the elephant: a small picture of the Virgin is represented as hung above the Emperor's head, to the right. The place of the Darbar is probably the Diwān-ī-Khās at Agra or Delhi. The artists' signatures have been partly cut away, all that remains, '*Amal kamtirīn khānazādān* signifies 'the work of the humble servants of the palace.' Jahāngīr mentions the famous painter Abu'l-Ḥasan who received the title of Nādiru'z-Zamān, as being "a khānazād of my court," and this Abu'l-Ḥasan may have been one of those who collaborated in the present work.

Mughal, School of Jahāngīr, about 1620.

Dimensions, .195 × .345 m. Formerly in the Schulz and in the Goloubew Collections. Bartlett Fund and Special Contribution.

Published: Sarre and Martin, *Die Ausstellung von Meisterwerken der muhammedanischer Kunst in München*, 1912, pl. 38; Martin, F. R., *Miniature Painting and Painters of Persia, India, and Turkey*, 1912, pl. 216; Schulz, Ph. W., *Die persisch-islamische Miniaturen-malerei*, 1914, pl. 193; Marteau and Vever, *Miniatures persanes*, 1913, pl. 234 (key plate with many errors). All of these, except Schulz, mistake the figure of Akbar for Jahāngīr.

PLATE LXXXVI

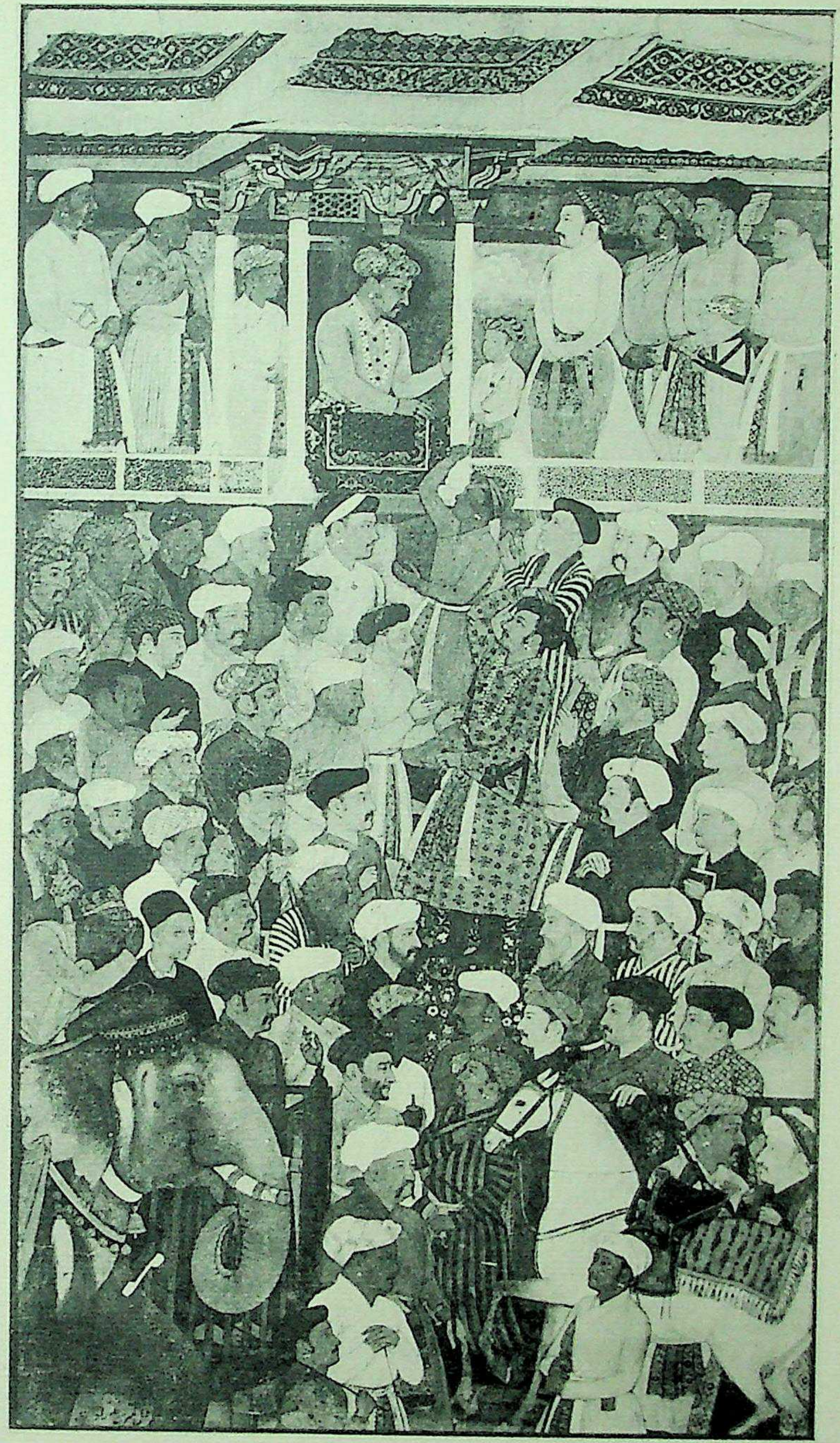


PLATE LXXXVII

14.665. S͟hāh 'Abbās, king of Persia (r. 1587–1629) with three Persian noblemen (Isfandiyār Beg, 'Īsāfān Torchī Bās͟hī, and S͟hār . . .) and a Persian servant; the S͟hāh offering a dish of sweetmeats to K͟hān 'Ālam (Bark͟hūrdār), Jahāngīr's ambassador, behind whom stands the latter's Indian servant with his *hukka*. K͟hān 'Ālam is mentioned as having been an inveterate smoker, and received from S͟hāh 'Abbās a special exemption from the order forbidding smoking. K͟hān 'Ālam was at the court of S͟hāh 'Abbās I from 1613–1628, and was treated by the latter like a brother. The painter Bis͟hndās, of whom Jahāngīr speaks as " unequalled in his age for taking likenesses," had been sent with him " to take the portraits of the S͟hāh and the chief men of his State " (Jahāngīr, *Memoirs*, II, 116). The wide border of the picture represents a landscape with flowers and birds, and has portraits of five of the S͟hāh's servants. The lower part of this border is reproduced here on Plate LXXXII, e. Signed in the foreground *'Amal Bis͟hndās.*

Mug͟hal, school of Jahāngīr, about 1618?

Dimensions, .25 × .365 m. From the Goloubew Collection. Bartlett Fund and Special Contribution.

Published: Schulz, W., *Die persisch-islamische Miniaturen-malerie*, 1914, pl. 179; Coomaraswamy, A. K., M. F. A. Bulletin, no. 93, 1918; Gangoly, O. C., *An historical miniature of the Jahāngīr school*, Rūpam, no.4, 1920.

For further details of K͟hān 'Ālam and the embassies, etc., see Rogers, A. and Beveridge, H., *Memoirs of Jahāngīr*, 2 vols, 1902, 1914 (I, pp. 154, 248, II, pp. 115–117); and the *Maasiru-l-Umarā*, trans. by H. Beveridge, Calcutta, 1911- , p. 389.

PLATE LXXXVII

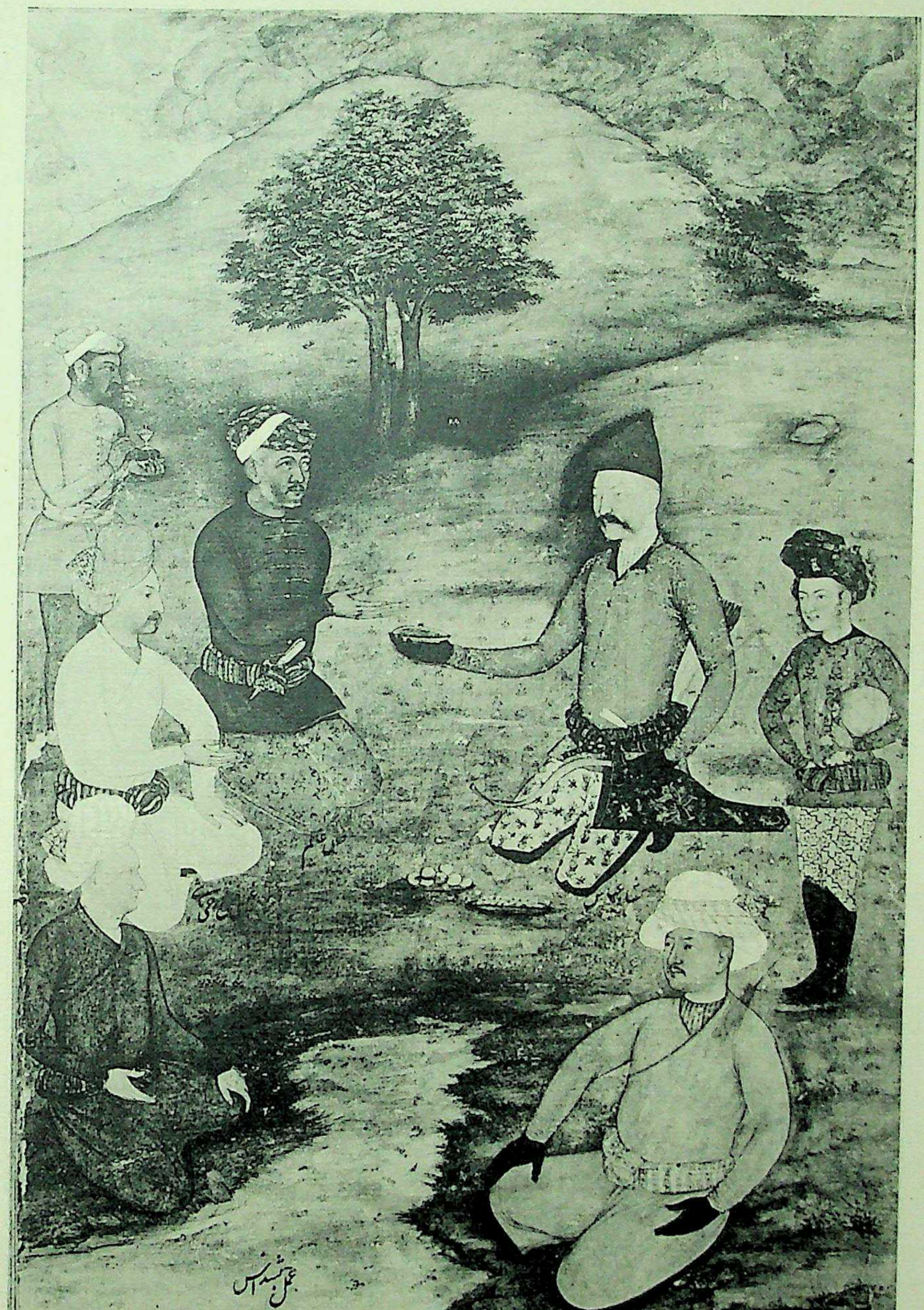
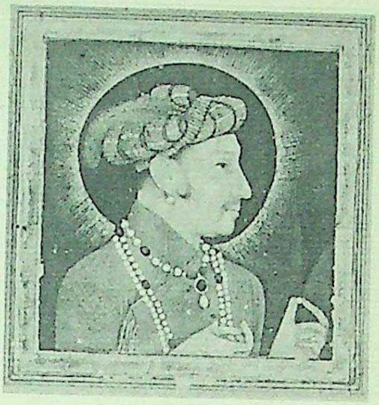
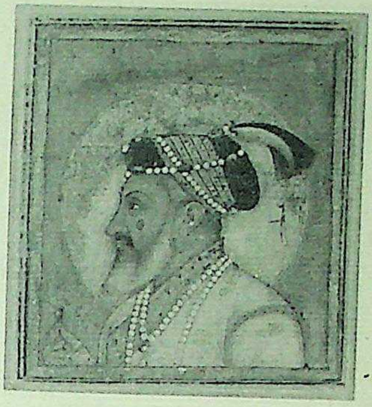


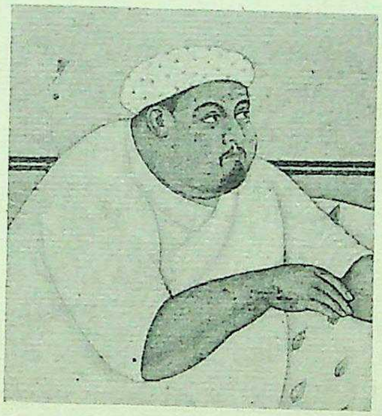
PLATE LXXXVIII



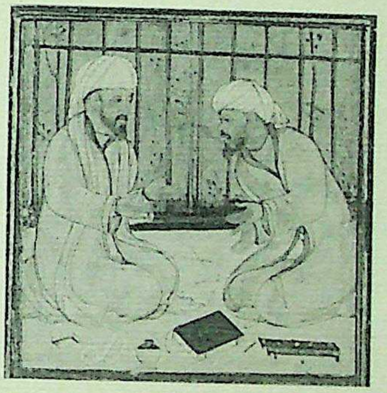
A



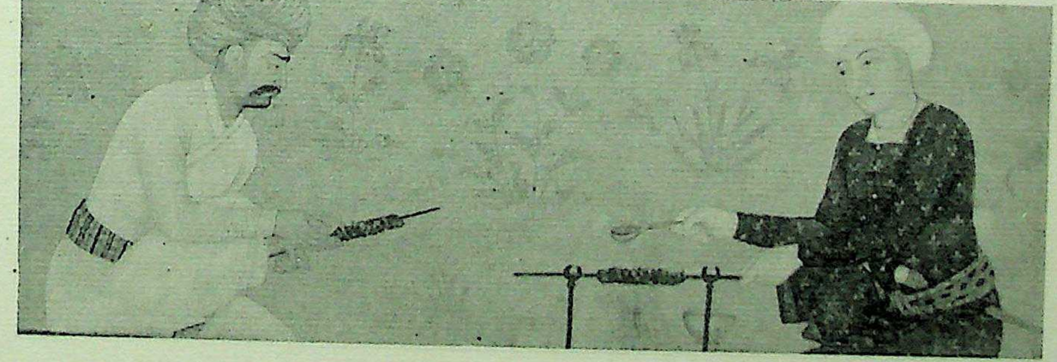
B



C



D



E

PLATE LXXXVIII

A. **17.3105.** Portrait of Jahāngīr (r. 1606–1628 A.D.).
Mughal, school of Jahāngīr, about 1610–1615 A.D.
Exact size of original. Ross-Coomaraswamy Collection.
Published: Coomaraswamy, A. K., in Orientalische Archiv, Vol. III, fig. 8.

B. **21.1676.** Portrait of Shāh Jahān (r. 1628–1658 A.D.).
Mughal, school of Shāh Jahān, about 1640 A.D.
Exact size of original. Marianne Brimmer Fund.

C. **21.1674**, detail. Portrait of Mīr Khusrau, son of Jahāngīr, b. 1587, d. 1622. (Detail from a full length reclining portrait.)
Mughal, school of Jahāngīr, about 1620.
Exact size of original. Marianne Brimmer Fund.

D. **14.676**, detail. The two Maulvīs 'Abdu'l-Ghafūr Lārī (right) and Jāmī (left) disputing. The remainder of the page, not reproduced, consists of calligraphy signed by Abdu'r-Rāshīm and dated A.H. 1031 (1621 A.D.).
Mughal, school of Jahāngīr, 1621.
Exact size of original. Bartlett Fund and Special Contribution.

E. **14.665**, detail of border, Plate LXXXI: two servants of Shāh 'Abbās roasting meat.

PLATE LXXXIX

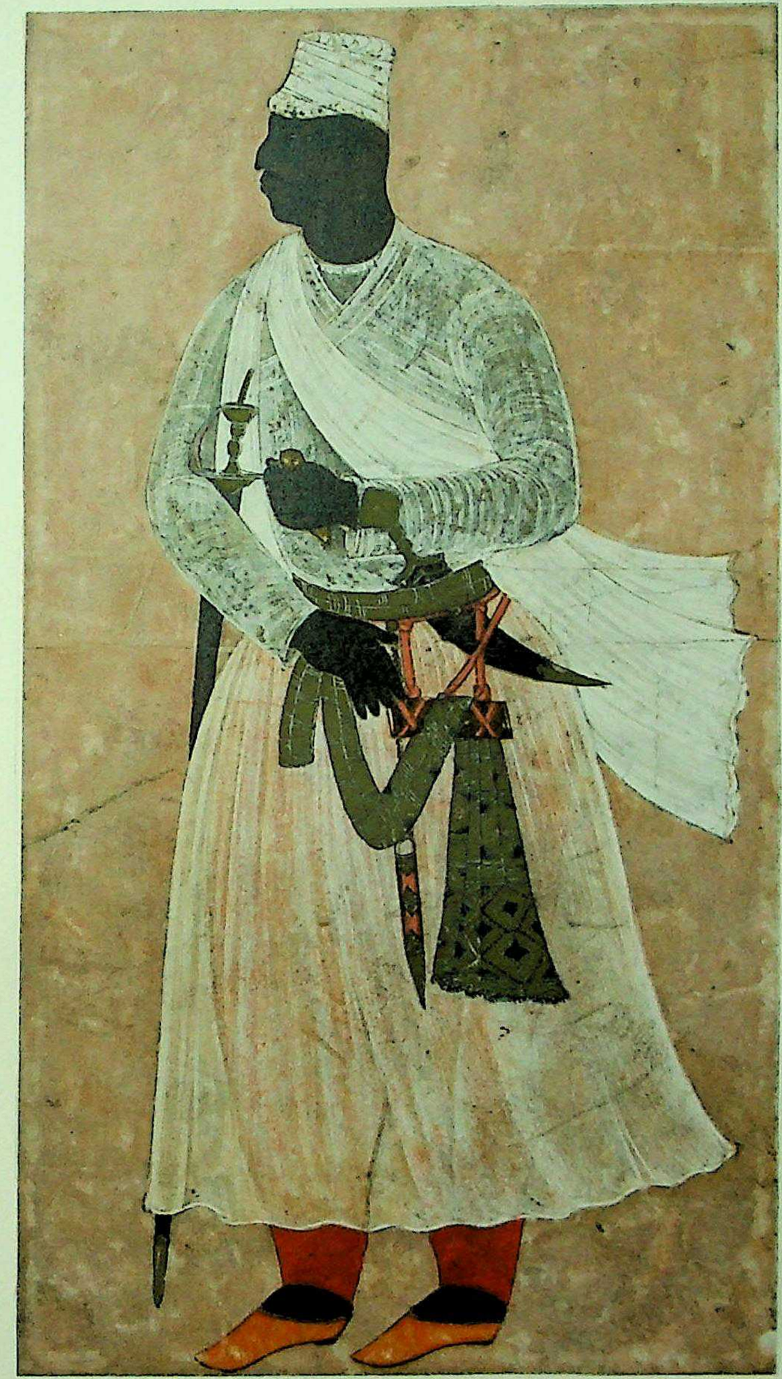


PLATE LXXXIX

17.3103. Portrait of Malik 'Ambar (the negro Pes͟hwā of the Marāṭhās, and opponent of Jahāngīr).

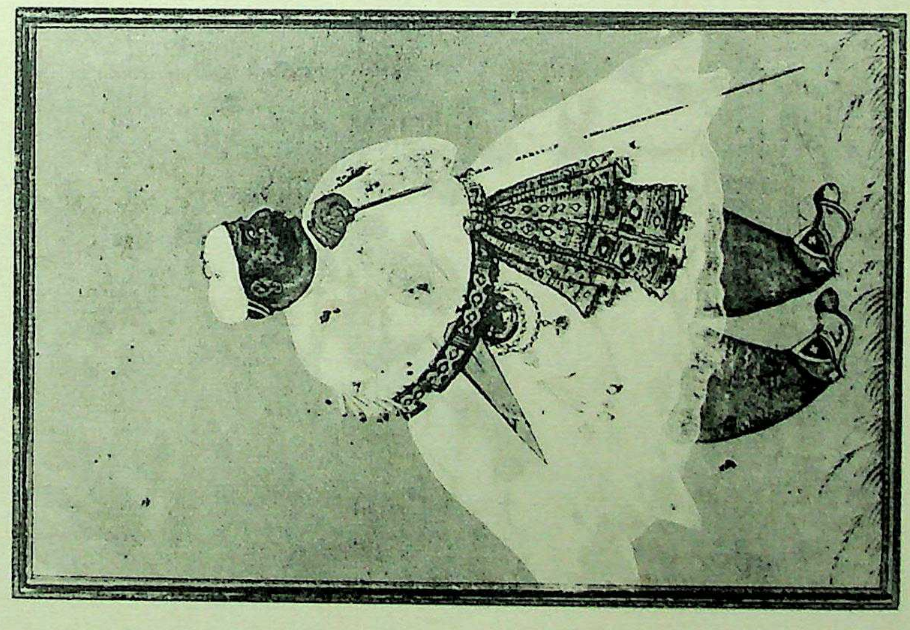
Possibly painted in A.D. 1617 when Malik 'Ambar made peace on behalf of Nizām S͟hāh and restored Ahmadnagar.

Paper. Mug͟hal, school of Jahāngīr.

Dimensions, .363 × .235 m. Ross-Coomaraswamy Collection.

Published: Coomaraswamy, A. K., *Mug͟hal Portraiture*, in Orientalische Archiv, Vol. III, fig. 11.

For reference to Malik 'Ambar, the 'black-faced,' see Rogers, A., and Beveridge, H., *Memoirs of Jahāngīr*, 1902, 1914, p. 156.



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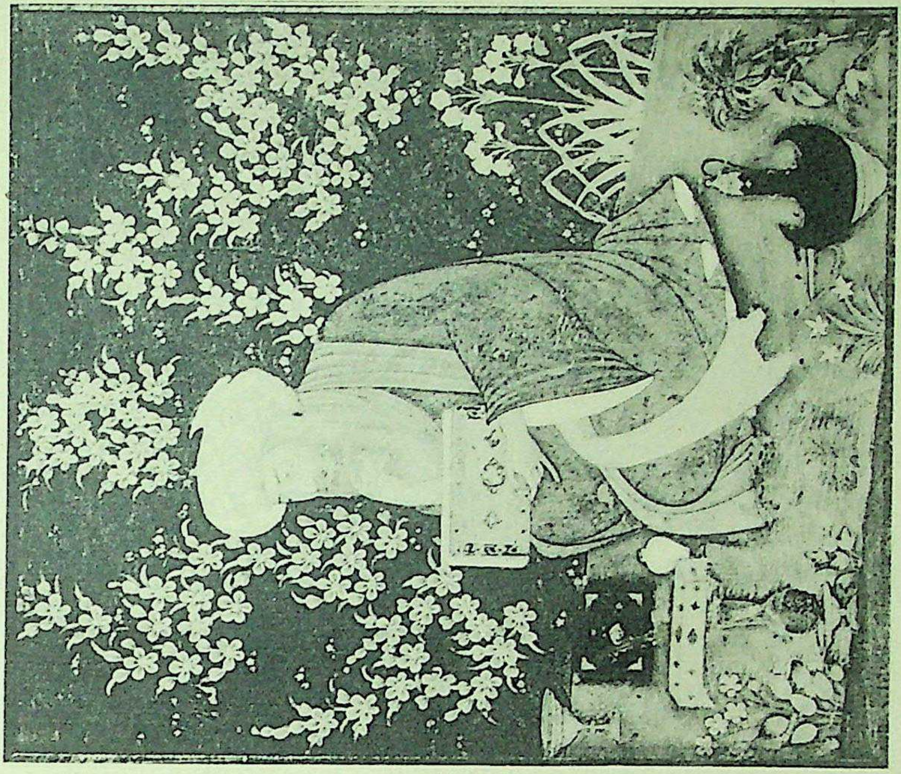


B

PLATE XC

A. **14.666.** Portrait of a Rajput Prince, probably Rājā Mān Singh of Jaipur, leaning on a thin banded staff. The portrait resembles that of the British Museum manuscript Add. 18801 in style and appearance, but represents the Rājā as somewhat stouter and older, perhaps not long before his death. It is well known that Rājā Mān Singh used to lean upon an enamelled staff "fifty-two inches in length and composed of thirty-three cylinders of gold arranged on a central core of strong copper": and this staff is still preserved at Jaipur (Hendley, T. H., *Jeypore Enamels*, 1886, p. 5).

Paper. Mug͟hal, school of Jahāngīr, about 1610 A.D.

Dimensions, .075 × .112 m. From the Goloubew Collection. Bartlett Fund and Special Contribution.

A similar portrait in the British Museum is reproduced, Coomaraswamy, A. K., *Mug͟hal Portraiture*, Orientalische Archiv, Vol. III, fig. 12.

For a reference to Mān Singh, see Rogers, A., and Beveridge, H., *Memoirs of Jahāngīr*, 1902, 1914, 1, 138.

B. **14.663.** A maulvī seated in a garden.

Paper. Mug͟hal, school of Jahāngīr.

Dimensions, .101 × .118 m. From the Goloubew Collection. Bartlett Fund and Special Contribution.

PLATE XCI

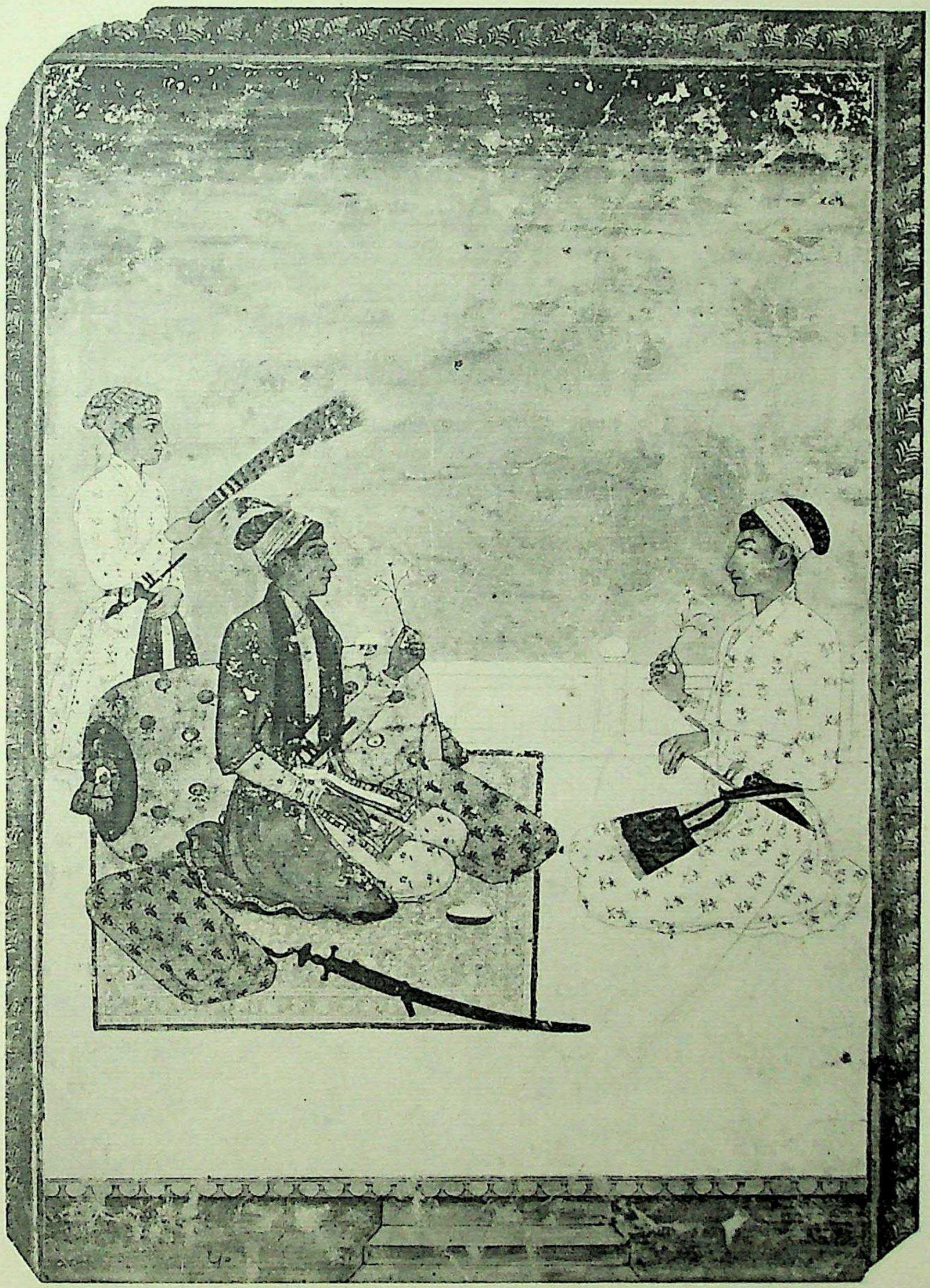
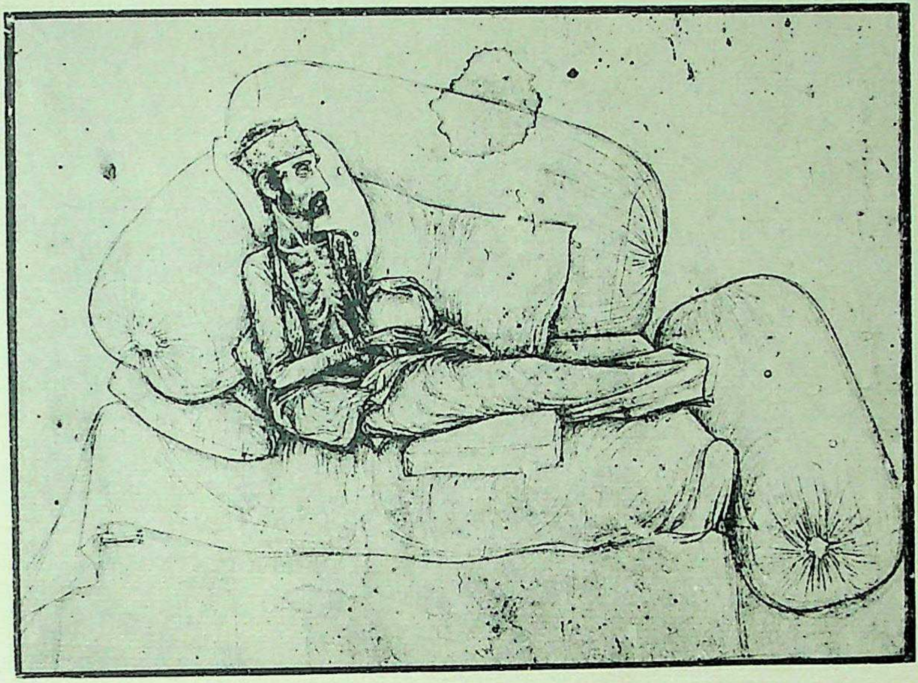


PLATE XCI

22.685. A prince giving audience to a friend on a palace terrace. Behind the prince an attendant with a peacock feather fly-whisk.

Paper. Mughal, school of Jahāngīr, first quarter of seventeenth century.

Dimensions, .208 × .284 m. Ross-Coomaraswamy Collection.



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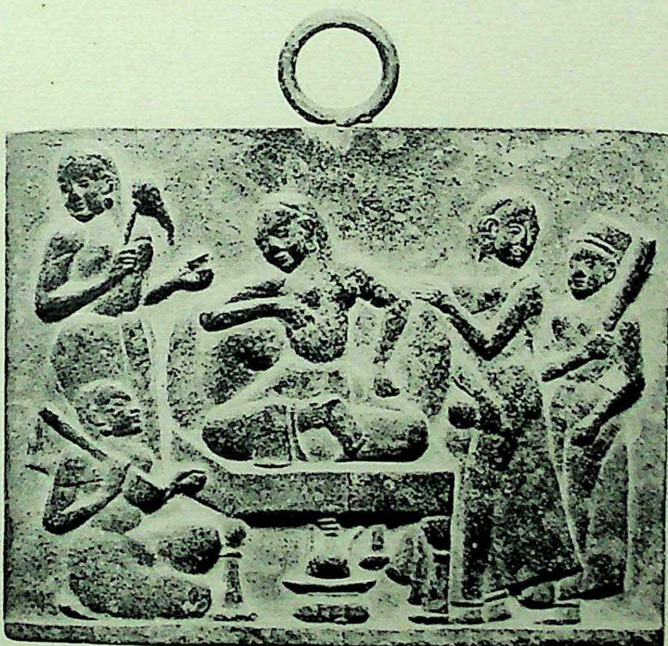


B

PLATE XCII

A. **14.679.** Dying man (sketch for the coloured picture in the Bod-

1628 A.D.

ubew Collection. Bartlett

ing and painters of Persia,

and Vever, H., *Miniatures*

rincess with seven attend-

similar in composition to

ng. Reverse with ink in-

ral Dumont d'Urville . . .

lorer Jules Sébastian César

Dumont d'Urville, 1790–1842, author of *Voyage pittoresque autour du monde*, Paris, 1843).

Mughal. Mid-seventeenth century.

Dimensions, 0.095 (including the ring) × 0.096 m. Gift of the estate of Alfred Greenough.

ERRATUM. PLATE XCIIa.

For "Dying Man," read "Death of Ināyat Khān."

For "about 1628," read "1618."

PLATE XCII

A. **14.679.** Dying man (sketch for the coloured picture in the Bodleian MS. Ouseley 171, in Oxford).

Paper. Mughal, school of Jahāngīr, about 1628 A.D.

Dimensions, .133 × .095 m. From the Goloubew Collection. Bartlett Fund and Special Contribution.

Published: Martin, F. R., *Miniature painting and painters of Persia, India, and Turkey*, 1912, pl. 200; Marteau, G., and Vever, H., *Miniatures persanes*, 1913, pl. 173.

B. **85.203.** Bronze plaque, representing a princess with seven attendants, the princess seated on a throne or chair: similar in composition to Mughal paintings of the school of Shāh Jahān.

Thin cast bronze plaque with attached ring. Reverse with ink inscription. *Culte des Boyeaux. Voyage de l'amiral Dumont d'Urville . . .* (probably the famous French navigator and explorer Jules Sébastian César Dumont d'Urville, 1790–1842, author of *Voyage pittoresque autour du monde*, Paris, 1843).

Mughal. Mid-seventeenth century.

Dimensions, 0.095 (including the ring) × 0.096 m. Gift of the estate of Alfred Greenough.

PLATE XCIII

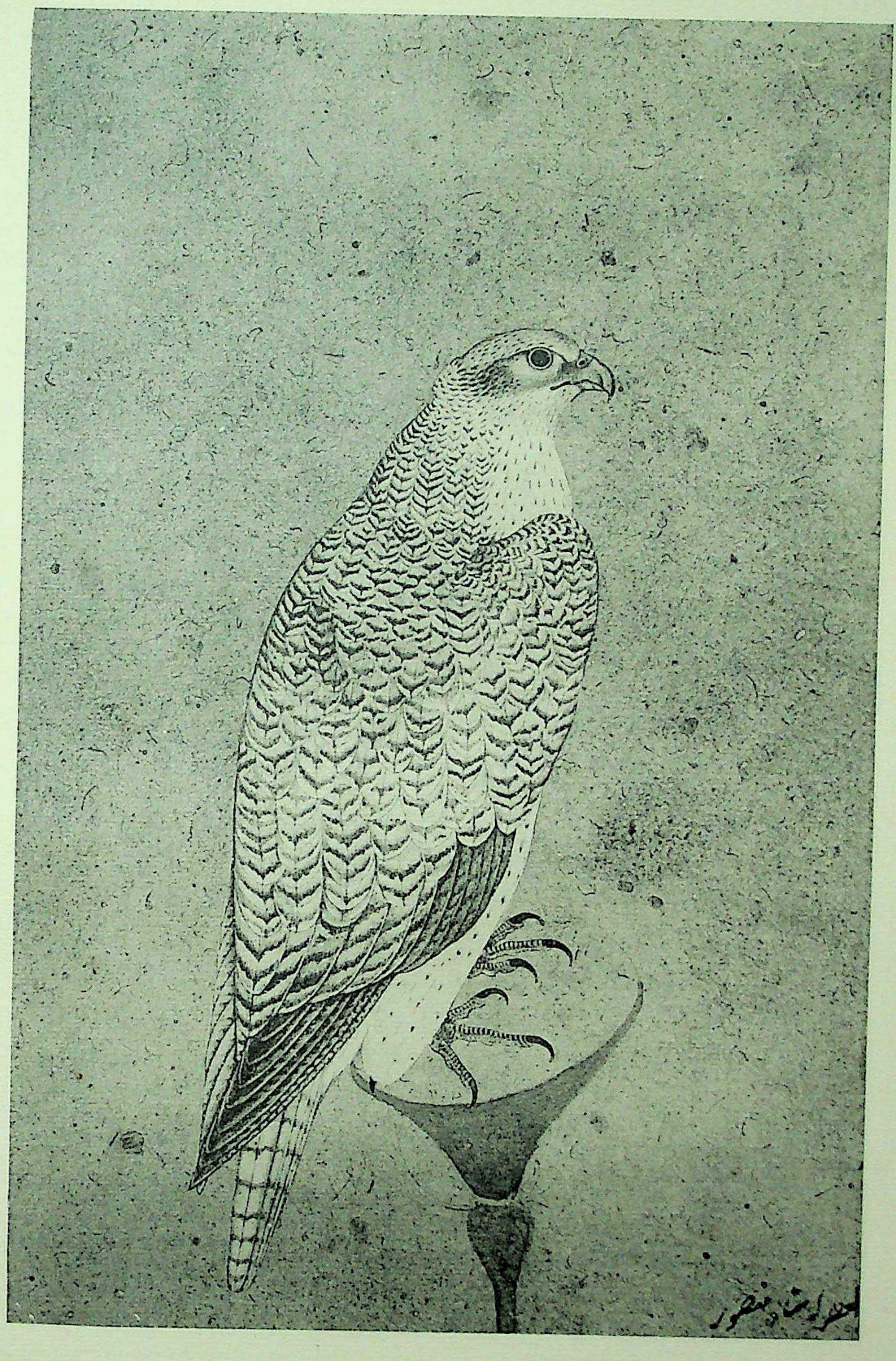


PLATE XCIII

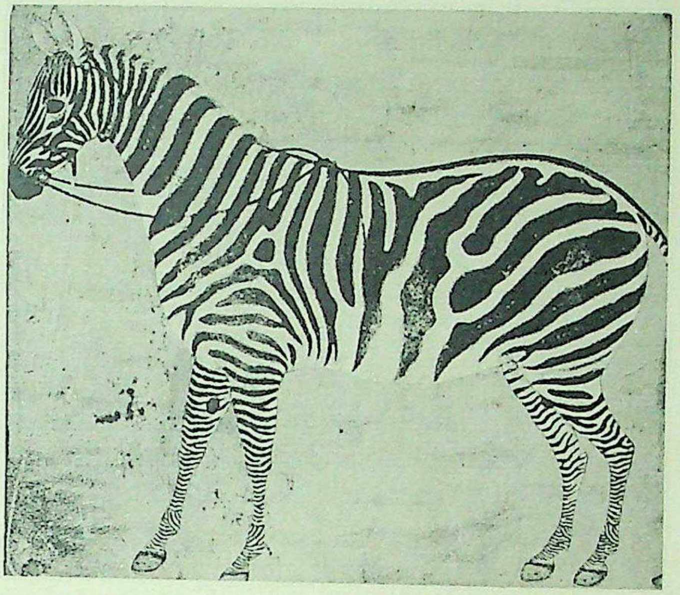
14.683. Falcon, by Ustād Manṣūr. This is probably the falcon referred to by Jahāngīr in the *Memoirs* (the fourteenth year of his reign): " What can I write of the beauty and color of this falcon? There were many beautiful black markings on each wing and back and sides. As it was something out of the common, I ordered Ustād Manṣūr, who has the title of Nādiru'l-'Aṣr, to paint and preserve its likeness."

Signed: Nādiru'l-'Aṣr Ustād Manṣūr.

Paper. Mughal, school of Jahāngīr, about 1619 A.D.

Dimensions, .148 × .225 m. From the Goloubew Collection. Bartlett Fund and Special Contribution.

Published: Marteau and Vever, *Miniatures persanes*, pl. 176.



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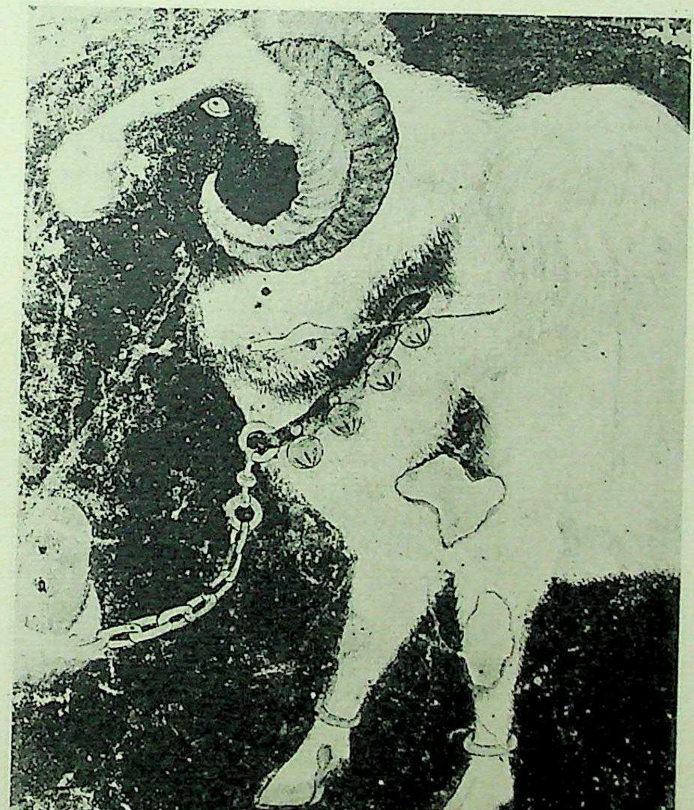


B

PLATE XCIV

A. **14.659.** Zebra.

Attributed to Ustād Manṣūr.

Paper. Mughal, school of Jahāngīr, first quarter of seventeenth century.

Dimensions, .112 × .098 m. From the Goloubew Collection. Bartlett Fund and Special Contribution.

Published: Marteau and Vever, *Miniatures persanes,* pl. 177.

B. **17.3104.** Ram.

Attributed to Ustād Manṣūr.

Paper. Mughal, school of Jahāngīr, first quarter of seventeenth century.

Dimensions, .102 × .133 m. Ross-Coomaraswamy Collection.

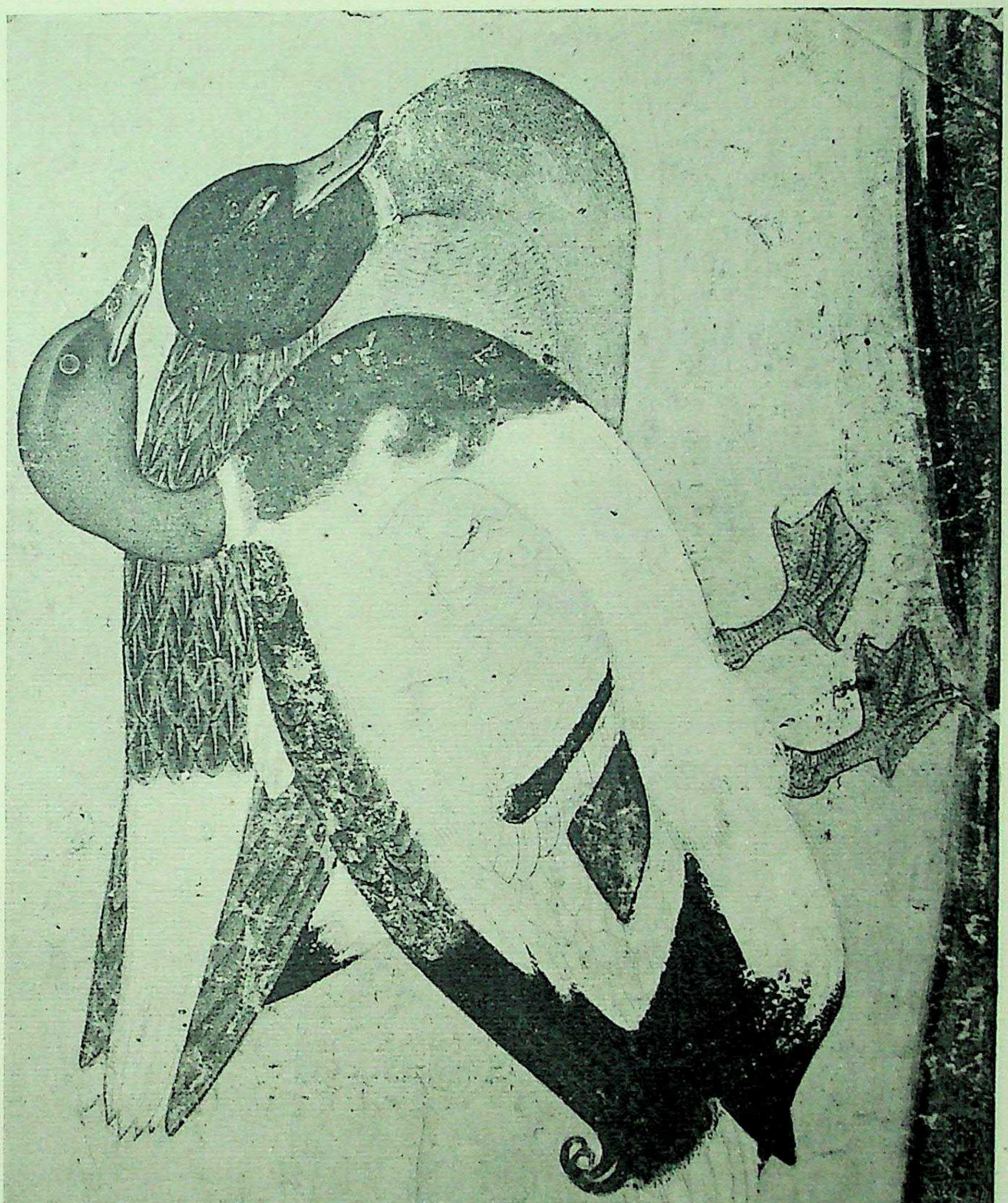


PLATE XCV

19.129. A pair of ducks.
Attributed to Ustād Manṣūr.
Paper. Mughal, school of Jahāngīr.
Dimensions, .077 × .13 m. Ross Collection.

PLATE XCVI

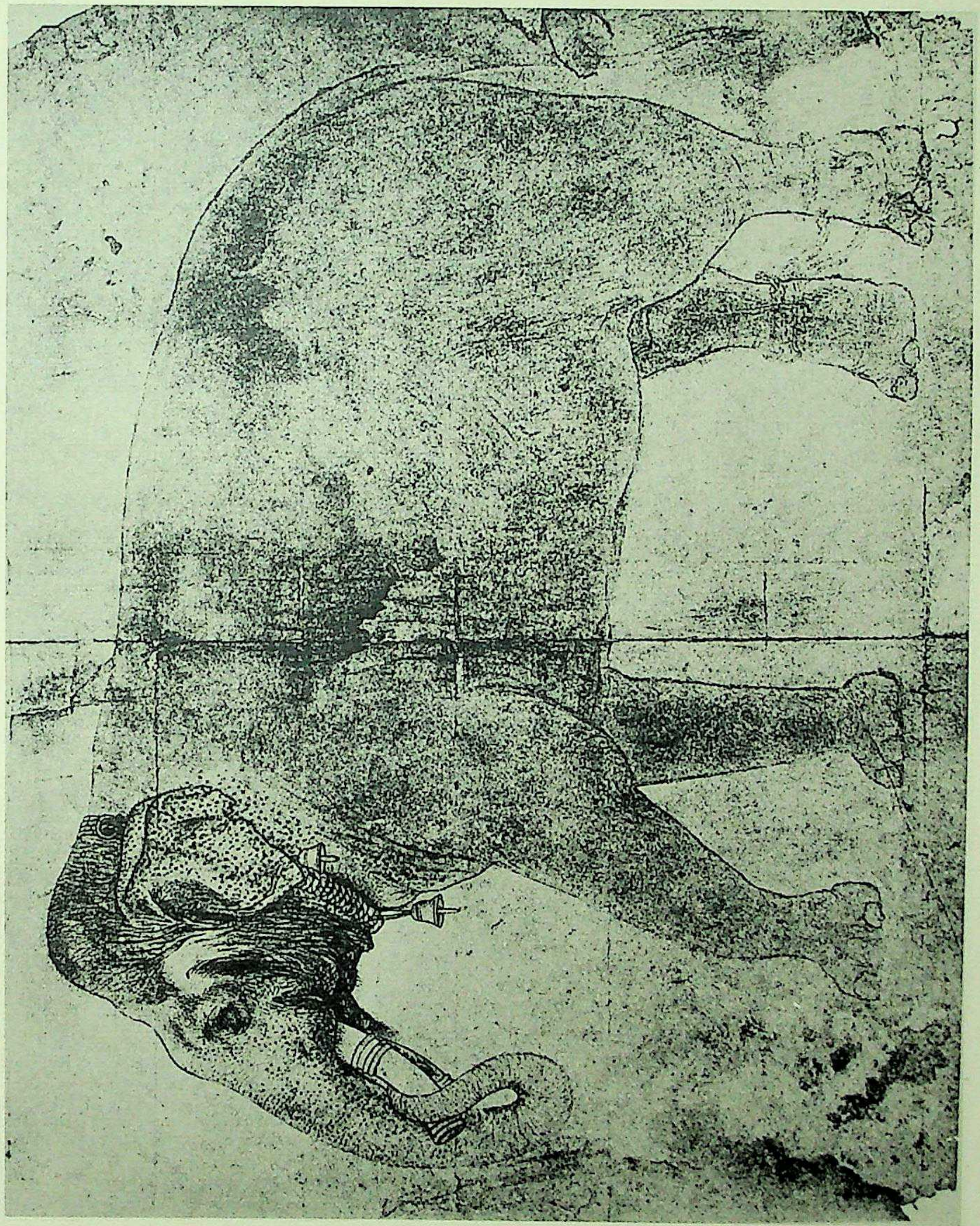


PLATE XCVI

17.2654. Elephant.
Paper. Mug͟hal, school of Jahāngīr.
Dimensions, .304 × .24 m. Ross-Coomaraswamy Collection.
Published: Coomaraswamy, A. K., *Indian Drawings*, Vol. 11.

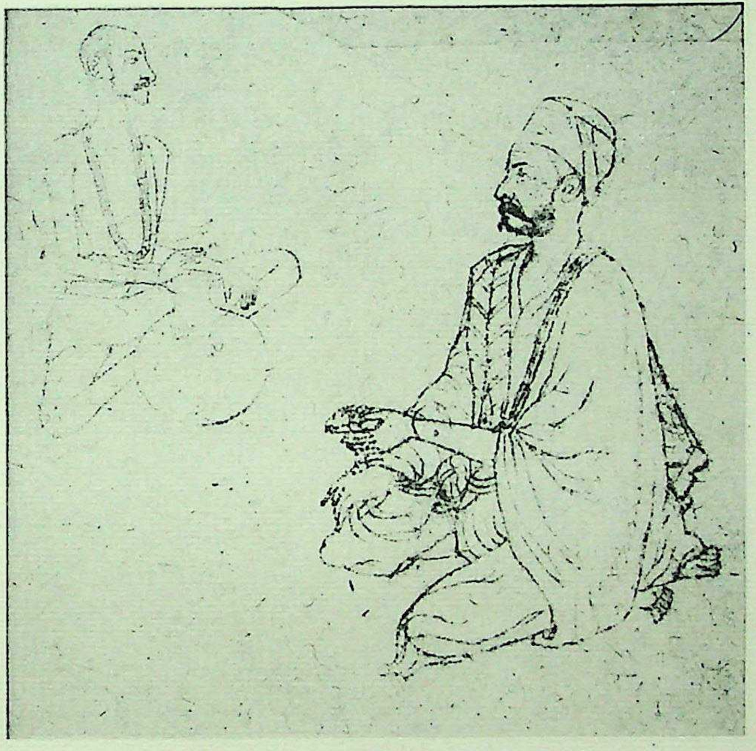
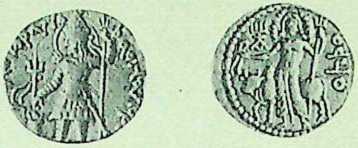


PLATE XCVII

17.2903. Seated man, and another drumming.
Paper. Mughal, about 1700?
Dimensions, .11 × .11 m. Ross-Coomaraswamy Collection.

PLATE XCVIII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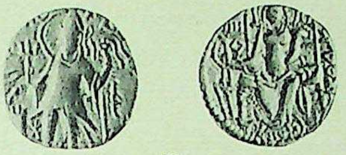
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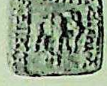
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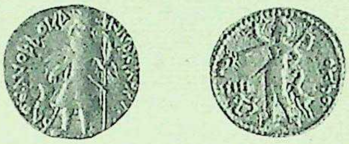
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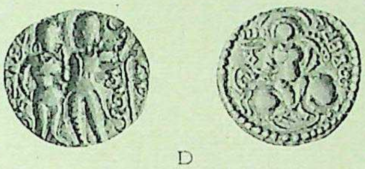
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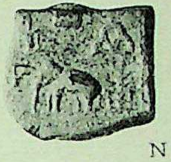
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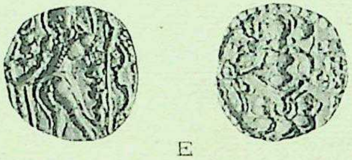
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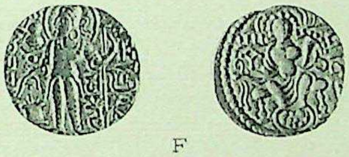
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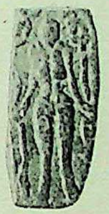
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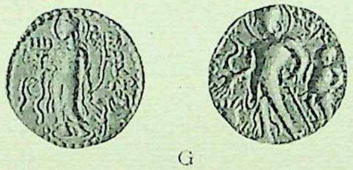
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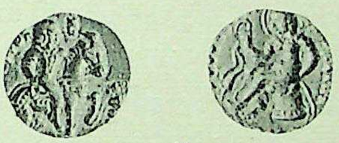
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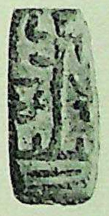

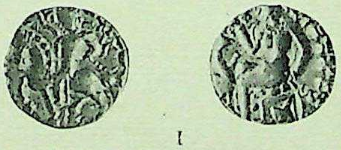
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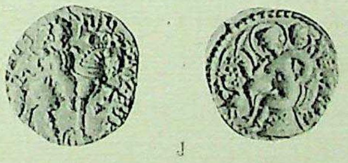
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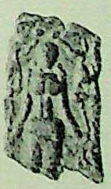
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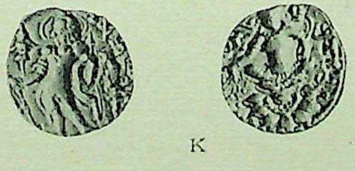
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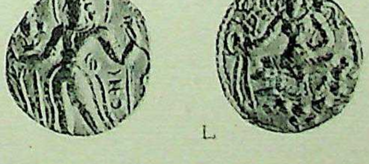
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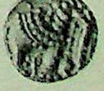

Q

PLATE XCVIII

A. **22.57.** Gold coin of Kaṇiṣka (78–120 A.D.?). Obverse, king standing at altar: reverse, Śiva with bull.

Weight, 123 grains. Ross Collection.

B. **21.1678.** Gold coin of Kaṇiṣka. Obverse, king standing at altar: reverse, goddess seated on throne.

Weight, 119 grains. Marianne Brimmer Fund.

C. **22.58.** Gold coin of Kaṇiṣka. Obverse, king standing at altar: reverse, Śiva standing, four-armed, a goat on its hind legs in r. field.

Weight, 120 grains. Ross Collection.

D. **21.2585.** Gold coin of Samudragupta (330–375 A.D.) commemorating the marriage of Candragupta I and Kumāradevī. Obverse, Candragupta I nimbate, standing facing Kumāradevī: reverse, goddess (Lakṣmī) seated on lion couchant.

Weight, 115.5 grains. Ross Collection.

E. **21.1681.** Gold coin of Candragupta II(375–413 A.D.) archer type, class II. Obverse, king standing: reverse, goddess (Lakṣmī) seated on lotus.

Weight, 121.9 grains. Marianne Brimmer Fund.

F. **21.1680.** Gold coin of Samudragupta, standard type. King standing dropping incense on altar: reverse, goddess (Lakṣmī) seated on throne.

Weight, 108 grains. Marianne Brimmer Fund.

G. **21.1679.** Gold coin of Candragupta II, *chattra* type. King standing casting incense on altar: a dwarf attendant behind him holding *chattra* (parasol) before him: reverse, goddess (Lakṣmī) standing on lotus.

Weight, 118.3 grains. Marianne Brimmer Fund.

H. **21.1685.** Gold coin of Kumāragupta I (413–455 A.D.), horseman type. Obverse, king riding on caparisoned horse: reverse, goddess (Lakṣmī) seated on wicker stool.

Weight, 127.4 grains. Marianne Brimmer Fund.

I. **21.1684.** Gold coin of Kumāragupta I, horseman type. King riding on caparisoned horse: reverse, goddess (Lakṣmī) seated on wicker stool feeding a peacock.

Weight, 126 grains. Marianne Brimmer Fund.

[OVER]

J. **21.2587.** Gold coin of Kumāragupta I, horseman type. Obverse, king riding a caparisoned horse: reverse, goddess (Lakṣmī) seated on wicker stool, feeding a peacock.

Weight, 126.3 grains. From the Jacomb Collection. Ross Collection.

K. **21.2586.** Gold coin of Kumāragupta I, archer type. King nimbate, standing: reverse, goddess (Lakṣmī) seated on lotus.

Weight, 121.1 grains. Ross Collection.

L. **18.14.** Gold coin of Kumāragupta I, archer type. King standing: reverse, goddess (Lakṣmī) seated on lotus.

Weight, 142.3 grains. Ross Collection.

M. **22.56.** Silver coin of Apollodotos, N. W. Indian Frontier, ca. 156–140 B.C. Obverse, elephant: reverse, humped bull.

Weight, 30.8 grains. Ross Collection.

N. **21.1000.** Square copper coin, Pāṇḍyan (Southern India), before 300 A.D. Obverse, elephant standing left, and other symbols within a raised border: reverse, flat, with symbol, within raised lines.

Weight, 138.1 grains. From the Pieris Collection. Marianne Brimmer Fund.

O. **21.1040.** Rectangular lead-alloy Buddhist coin or votive medal. Obverse, standing figure of goddess, holding in each hand a lotus with a long stalk, supporting an elephant holding an inverted water pot in its trunk. This composition in early Buddhist art represents the Nativity of Buddha (ceremonial ablution of Māyā Devī), in Hindu art, the goddess Lakṣmī: reverse with an elevated railed *svastika* and other geometrical signs.

Weight, 94.3 grains. From the Pieris Collection. Marianne Brimmer Fund.

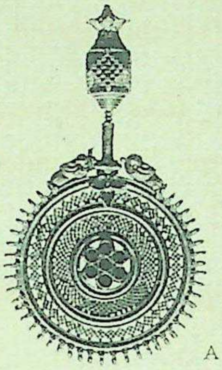
P. **21.774.** Part of a coin or medal of the same type.

Marianne Brimmer Fund.

Q. **21.2209.** Coin of Koṅgudeśa (part of western Mysore), before 1090 A.D. Obverse, caparisoned elephant: reverse, decorative scroll of *tiriṅgi talai* type.

Weight, 56.5 grains. Marianne Brimmer Fund.

PLATE XCIX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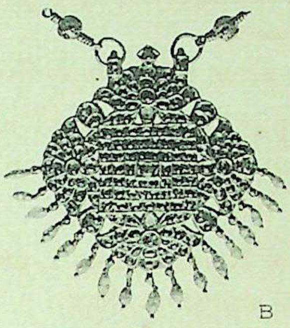
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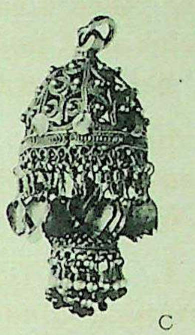
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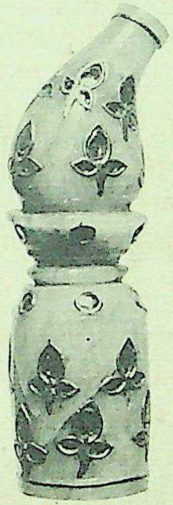
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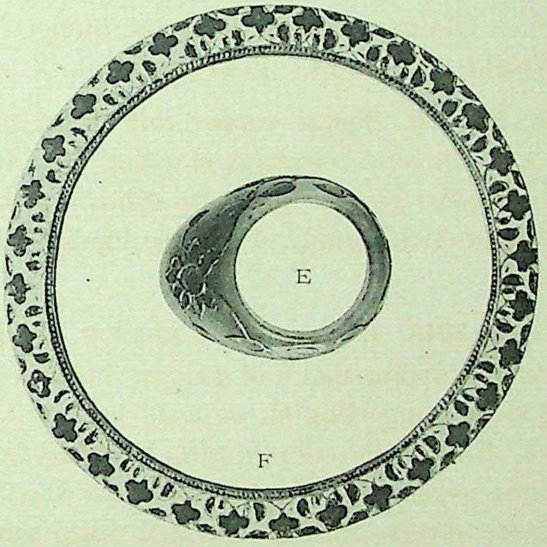
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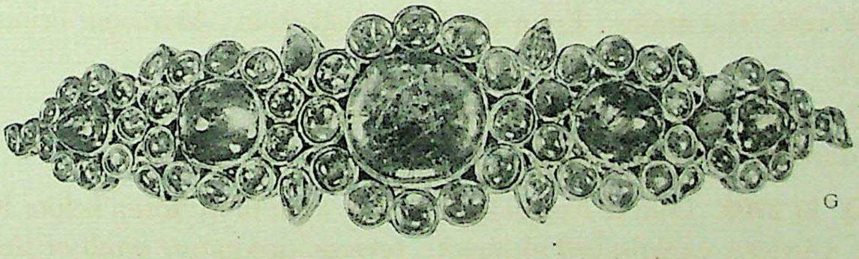
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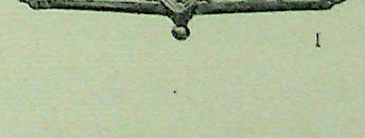

I

PLATE XCIX

A. **01.6541.** Earring.

Gold. Ceylon or Southern India (Tamil). Eighteenth to nineteenth century.

Length, .057 m. Bequest of Mrs. Arthur Croft.

B. **18.192.** Pendant.

Gold, set with cabochon rubies and other stones by the ‘gold embedding’ process, with a wax filling.

Ceylon or Southern India. Eighteenth to nineteenth century.

Dimensions, .06 × .07 m. Gift of Miss Louise M. Nathurst.

C. **17.83.** Earring.

Gold. Panjab? Eighteenth to nineteenth century.

Length, .052 m. Harriett O. Cruft Fund.

D. **19.381.** Hukka mouthpiece.

White jade set with rubies and emeralds. Mughal, Delhi. Seventeenth century.

Length, .077 m. Ross Collection.

E. **21.1655.** Archer's thumb guard.

Green jade, set with rubies. Mughal, Delhi? Eighteenth century.

Greatest diameter, .037 m. Marianne Brimmer Fund.

F. **21.1662.** Bracelet, enamelled gold, red, green, and sky blue on an ivory white ground. The bracelet is thin, with sharp edges.

Jaipur. Seventeenth century.

External diameter, .087 m. Marianne Brimmer Fund.

G. **19.799.** Turban ornament consisting of five jointed pieces set with cabochon emeralds.

Gold. Jaipur or Delhi. Seventeenth century.

Dimensions, .137 × .036 m. Gift of Miss Louise M. Nathurst.

H. **17.438.** Clasp of a bead necklace.

Gold. Ceylon (Kandyan Sinhalese or Tamil). Eighteenth century.

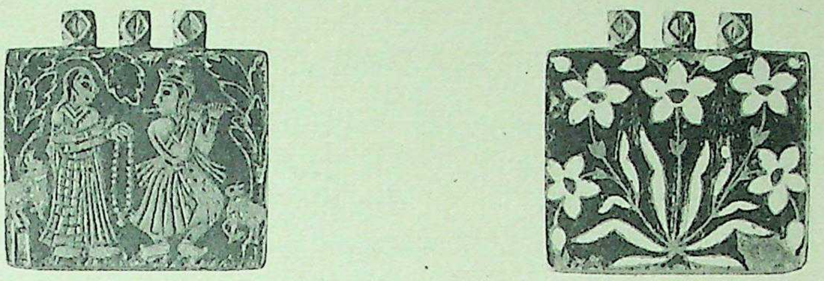
Dimensions, .07 × .022 m. Ross Collection.

I. **17.437.** Clasp of a bead necklace.

Gold. Ceylon (Kandyan Sinhalese or Tamil). Eighteenth century.

Dimensions, .061 × .023 m. Ross Collection.

PLATE C



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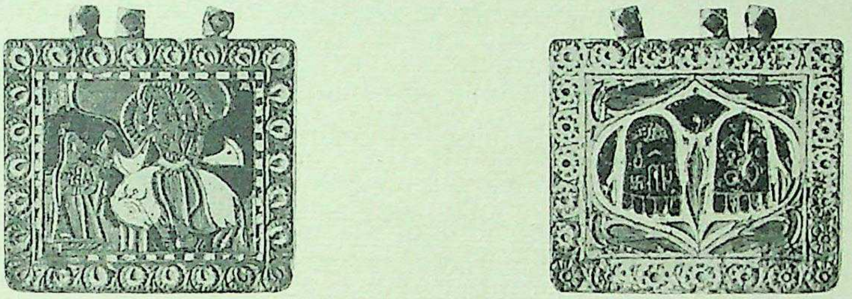

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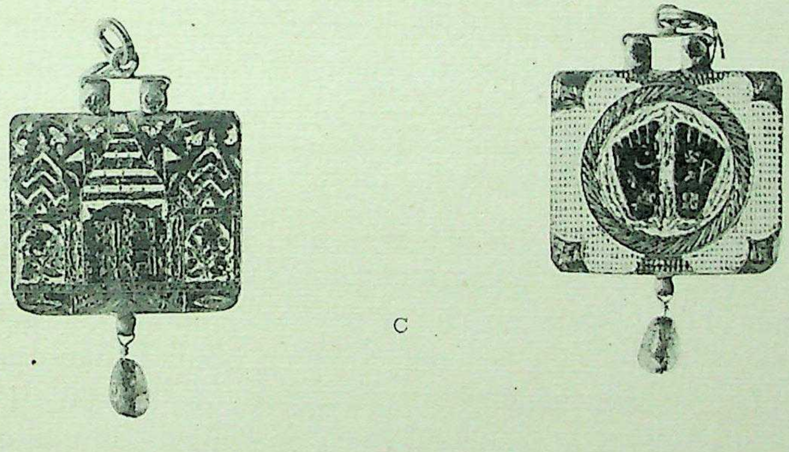

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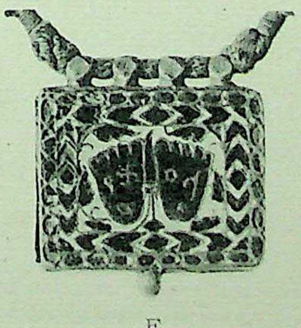


E

F

PLATE C

A. **21.1660.** Rām-nomī pendant, enamelled gold plaque. Obverse with Rādhā with a garland and Kṛṣṇa with the flute, and cows, in the Bṛṇdāban forest: reverse with flowering plant.

Rajputana (Jaipur). Seventeenth to eighteenth century.

Dimensions, .032 × .032 m. Marianne Brimmer Fund.

B. **21.1661.** Rām-nomī pendant, enamelled gold plaque. Obverse with Rādhā holding a flower and Kṛṣṇa with the flute, and a white cow: reverse with the footprints (*caraṇa-cihna*) of the Lord, with *lakṣaṇas* (*svastika*, goad, discus, banner, fish, etc.).

Rajputana (Jaipur). Seventeenth to eighteenth century.

Dimensions, .035 × .035 m. Marianne Brimmer Fund.

C. **17.79.** Rām-nomī pendant, enamelled gold plaque. Obverse with a temple, the central shrine containing the name Śrī Nātha-jī (a form of Kṛṣṇa) in Nāgarī characters: reverse, the footprints of the Lord, with *lakṣaṇas*.

Rajputana (Jaipur). Eighteenth to nineteenth century.

Dimensions, .039 × .049 over all. Harriett O. Cruft Fund.

D. **17.78.** Rām-nomī pendant, enamelled gold plaque. Obverse with Rāma and Sītā enthroned, attended by Laksmana and Hanuman: reverse plain.

Rajputana (Jaipur). Seventeenth to eighteenth century.

Dimensions, .02 × .02 m. Harriett O. Cruft Fund.

E. **19.332.** Rām-nomī pendant, enamelled gold wax-filled pendant. Obverse with the name Śrī-Nātha-jī (a form of Kṛṣṇa) in Nāgarī characters on a central medallion surrounded by flowers: reverse with footprints of the Lord, with *lakṣaṇas*.

Rajputana (Jaipur). Seventeenth to eighteenth century.

Dimensions, .027 × .03 m. Ross Collection.

F. **17.80.** Rām-nomī pendant, enamelled gold plaque. Obverse with seated four-armed Gaṇeśa: reverse plain.

Rajputana (Jaipur). Seventeenth to eighteenth century.

Dimensions, .02 × .02 m. Harriett O. Cruft Fund.

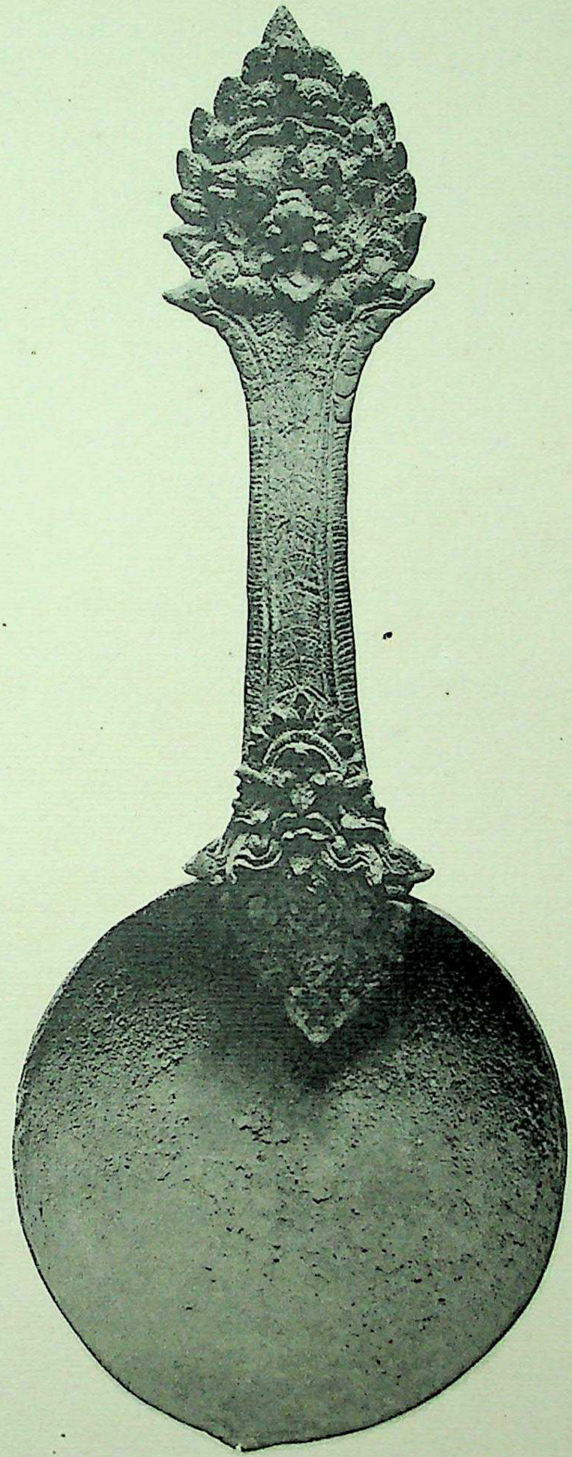


PLATE CI

22.687. Ladle. The curved handle, riveted to the bowl, is decorated at each end with a *kīrtti-mukha* head in high relief.

Bronze with green patina. Cambodian. Ninth to twelfth century.

Length, .35 m. Ross Collection.

PLATE CII

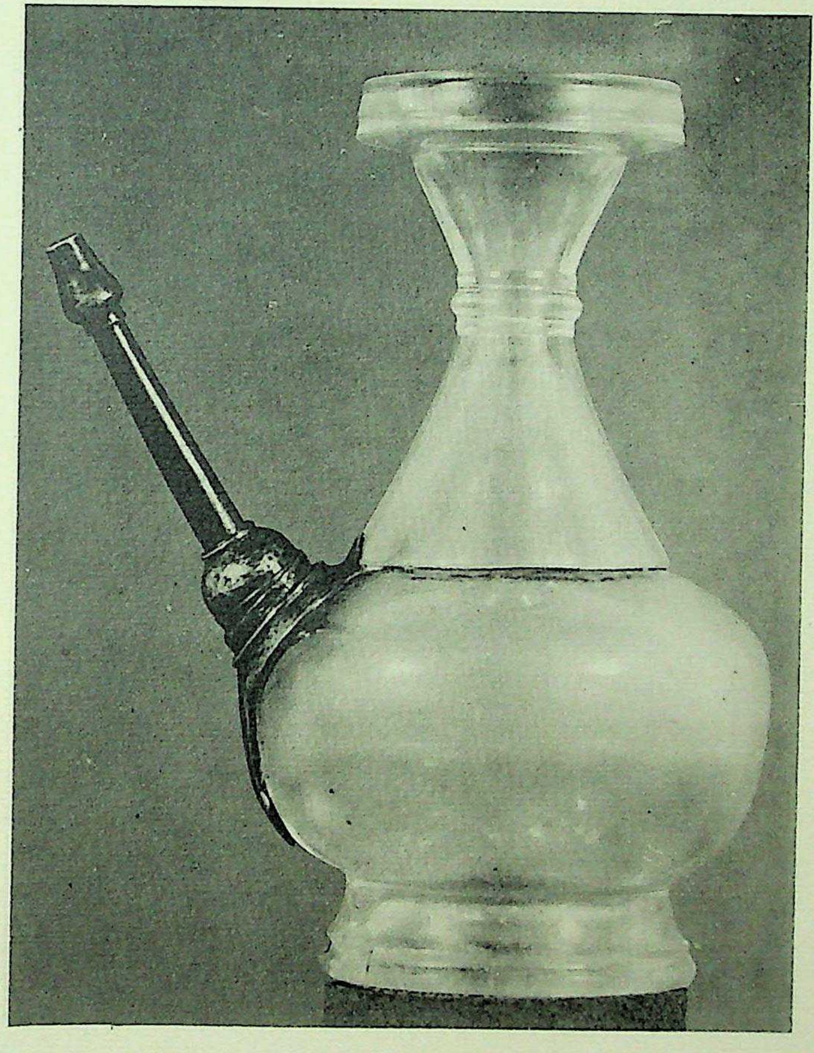


PLATE CII

17.76. Crystal water vessel (*bhṛṅgāra* or *gaṅgā sāgar*) with silver spout. This vessel is of the ancient type used in the confirmation of gifts by the pouring of a libation on the earth.

Northern India. Mediæval.

Height, .15 m. Harriett O. Cruft Fund.

See Mitra, Sarat Chandra, *On an ancient Indian custom*, Hindustan Review, April, 1918.

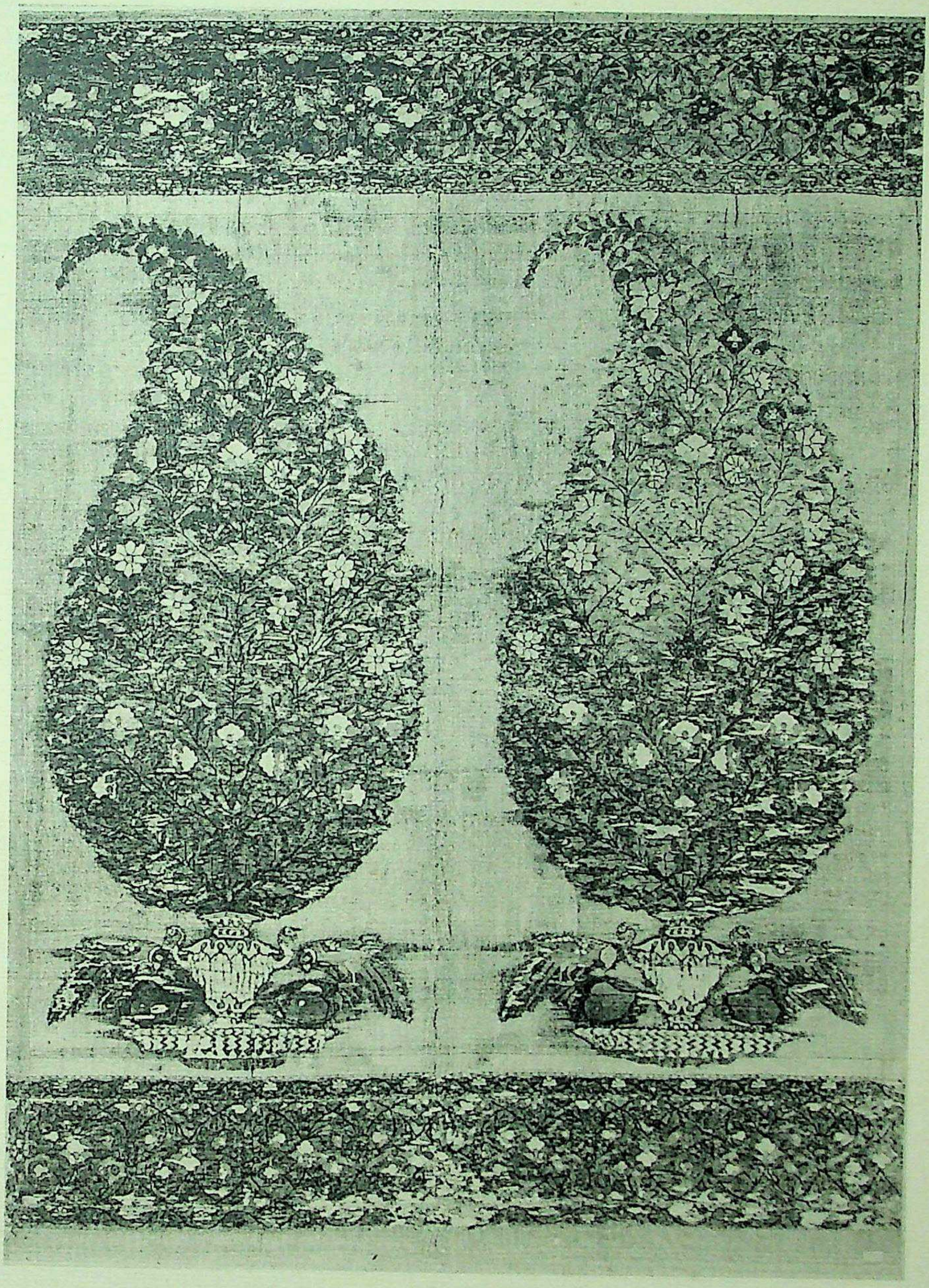
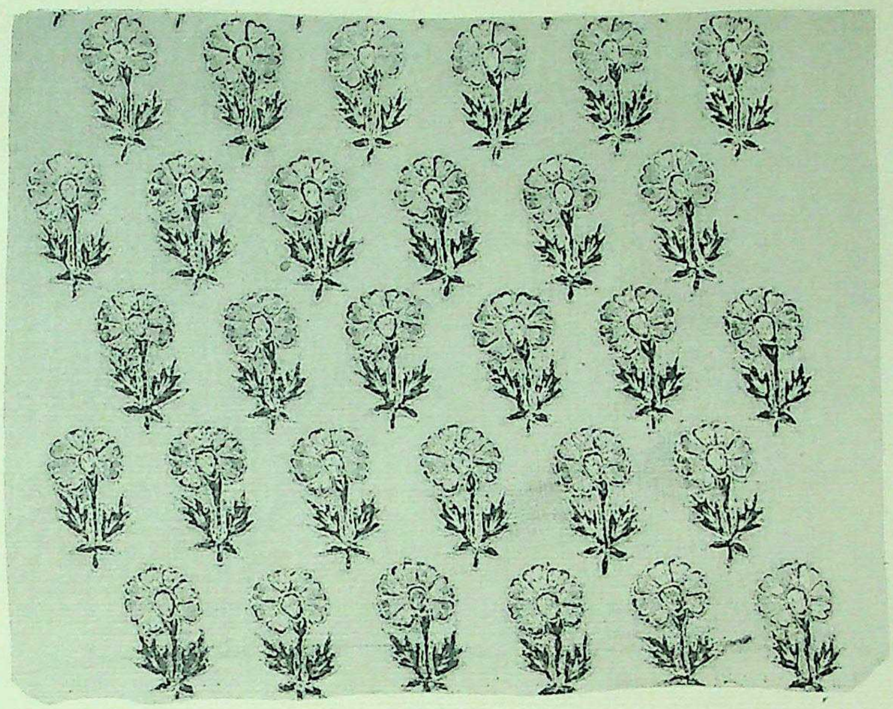


PLATE CIII

00.23. Part of a man's garment, the border of a gold brocade shawl, mainly green, pink, and blue silk on a gold ground.

Ahmadābād or Aurangabād. Seventeenth century.

Dimensions, 1.07 × .77 m. Ross Collection.



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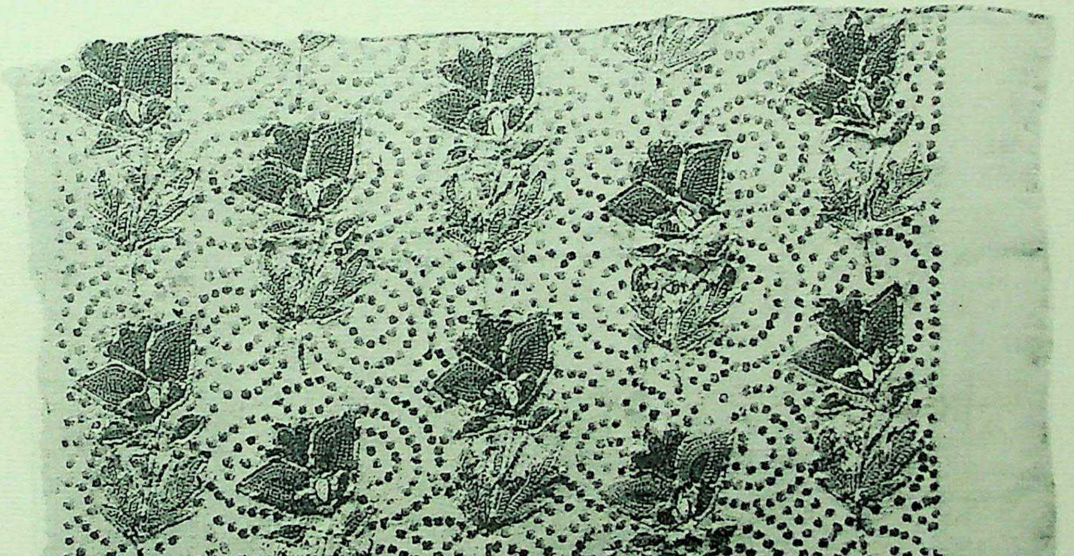


B

PLATE CIV

A. **21.1734.** Part of a turban.
Muslin, embroidered in green and yellow silk and gold thread.
Dimensions, .12 × .55 m. Marianne Brimmer Fund.

B. **21.1735.** Part of a turban.
Muslin, embroidered with flowers in red, orange, green, blue, and white silk, and outlined with gold; the scrollwork of the background in gold.
Rajputana. Seventeenth century.
Dimensions, .16 × .12 m. Marianne Brimmer Fund.

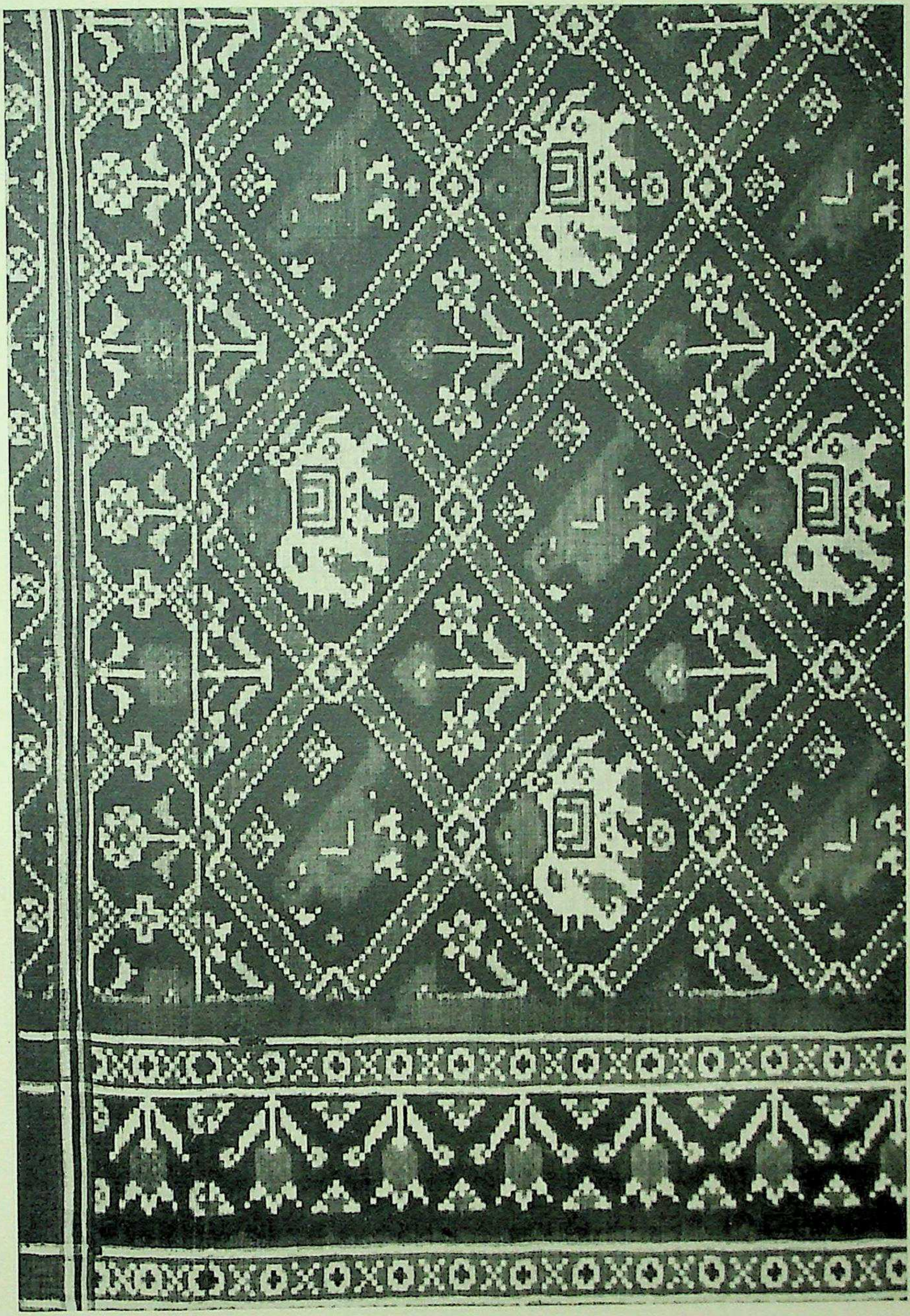


PLATE CV

21.1160. Part of a *sārī* (woman's dress), of the kind known as *patola* used at weddings.

Woven silk, the threads dyed before weaving (as in Indonesian *ikat* weaving). Red ground, design in white, red, and green.

Pātan, Gujarāt. Eighteenth century.

Dimensions, 1.05 × .66 m. Marianne Brimmer Fund.

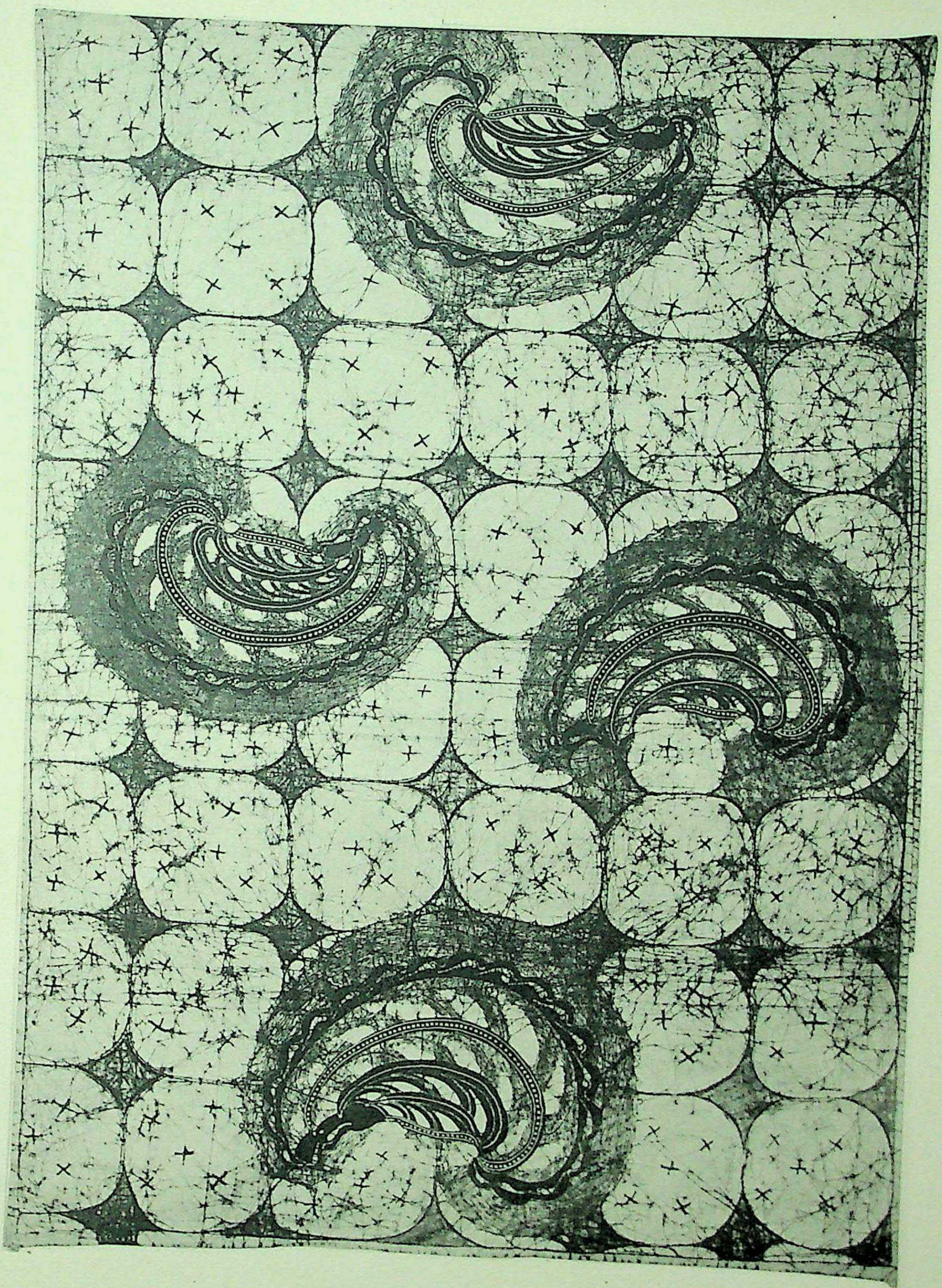


PLATE CVI

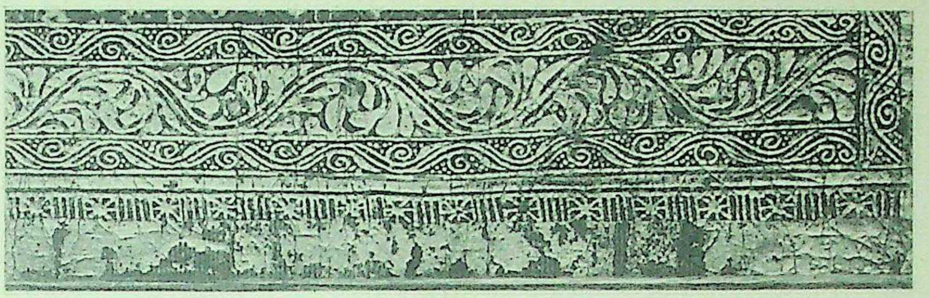
11.1344. *Kaiṅ pandjang*, a cotton *batik* garment, detail.

Cream white ground, with design in brown, dark blue, and black.

Java (Soerakarta or Djogjakarta). Late nineteenth or early twentieth century.

Dimensions of whole piece, 2.58 × 1.06 m. Ross Collection.

PLATE CVII.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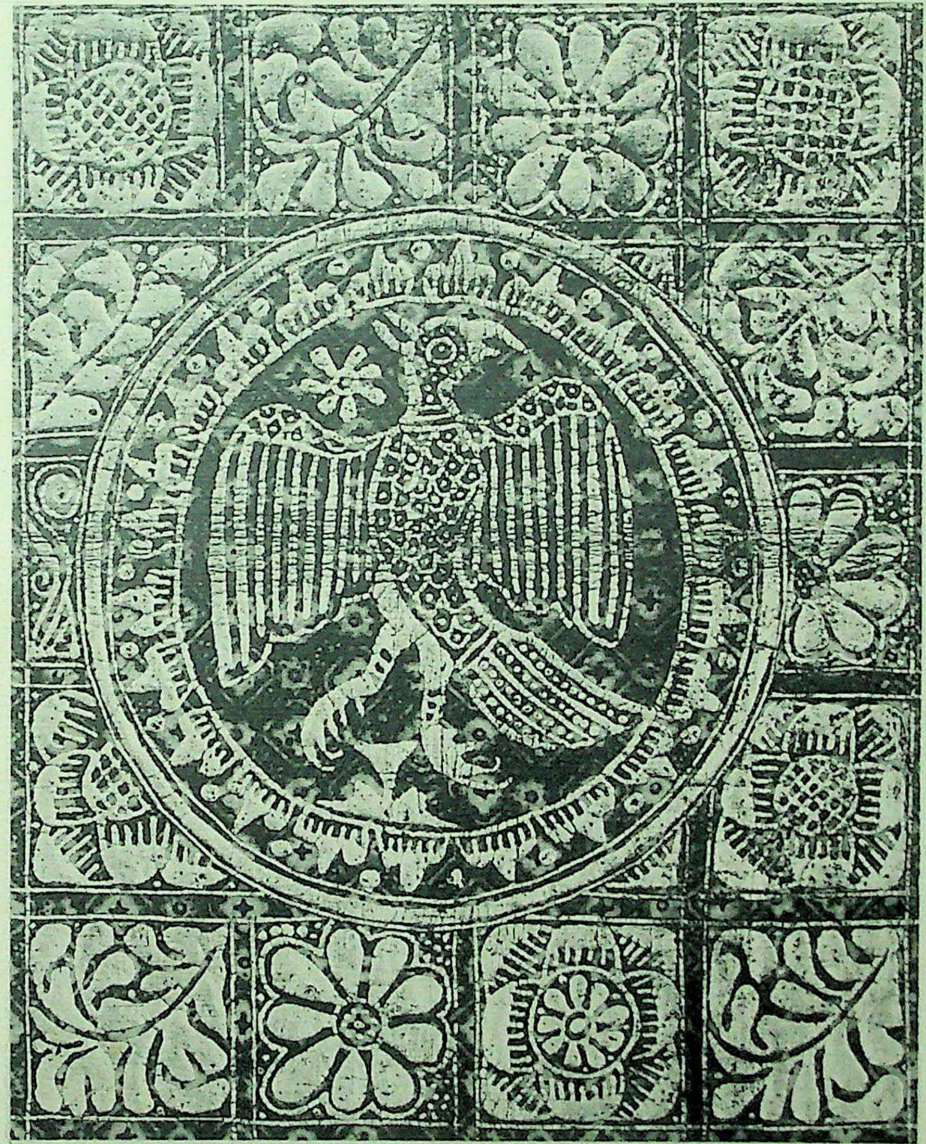
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PLATE CVII

21.662. *Kaiṅ prāda:* cotton *batik* ground with stamped design in gold, details.

A. The border. B. Central medallion and part of the main design.

Made in Java or Bali and used in Bali. Late nineteenth or early twentieth century.

Dimensions of whole piece, 2.08 × .78 m. Marianne Brimmer Fund.

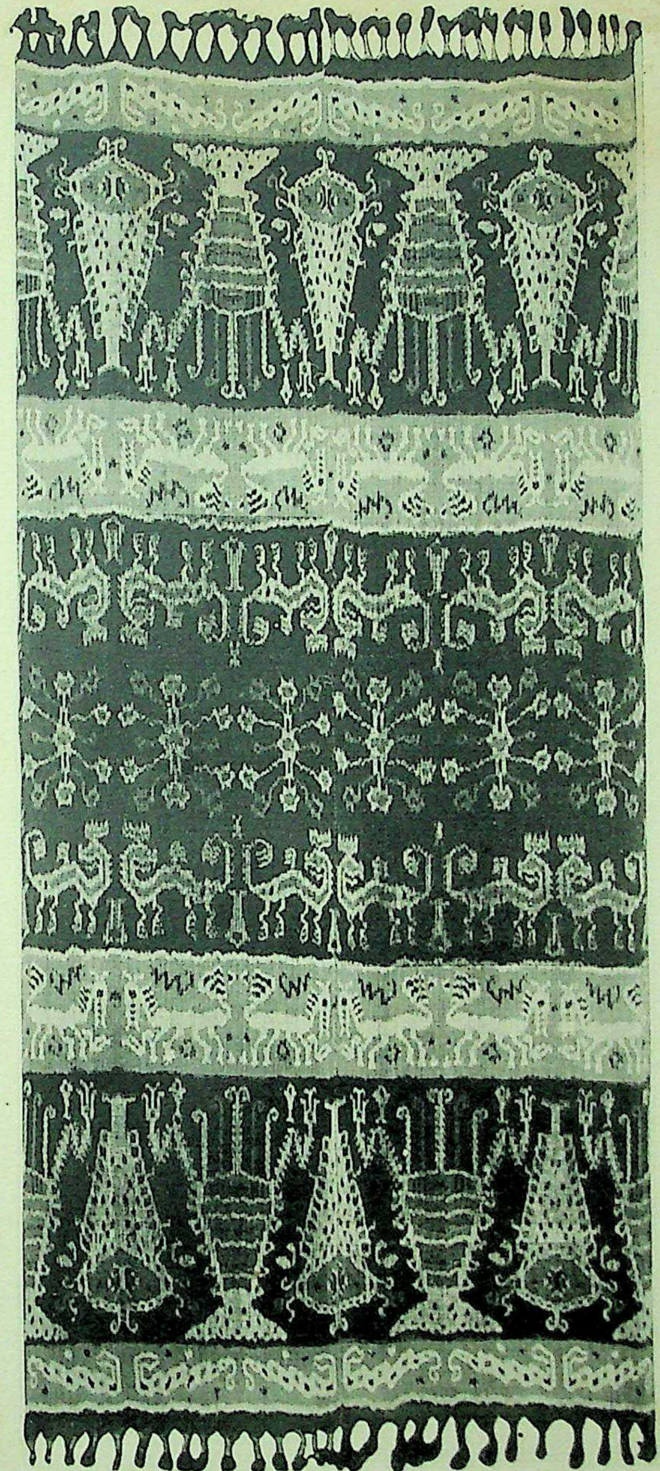

PLATE CVIII

21.1659. *Sienggi* or *sienggi komboe*, an *ikat* woven cotton garment (the threads dyed before weaving). Colors red, dark neutral violet, and light neutral pinkish orange.

Sumbawa. Nineteenth century.

Dimensions, 2.16 × 1.11 m. Marianne Brimmer Fund.